More "Bally Hoo" Stories by Clive Hartt

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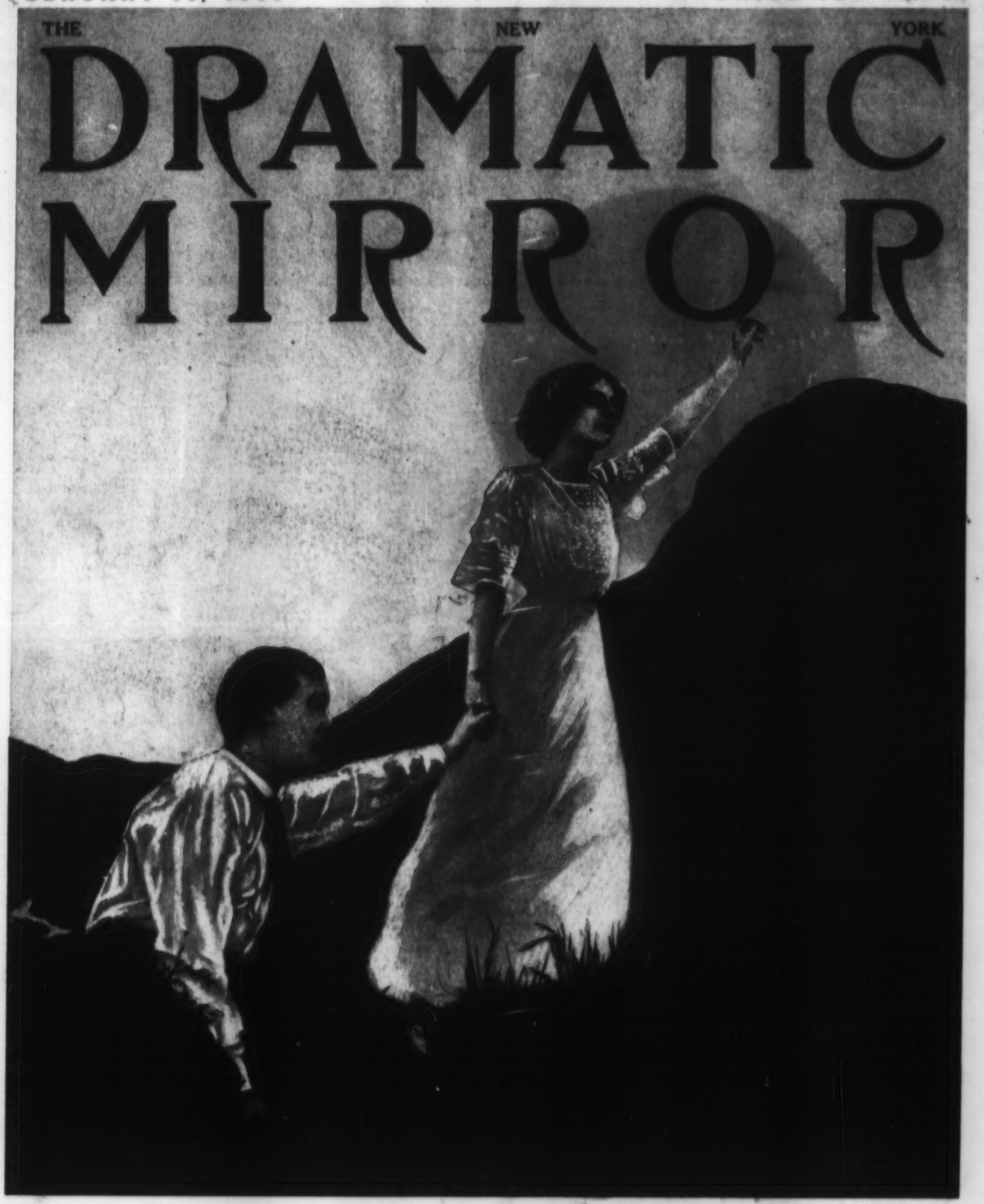
THE NEW YORK

DRAMATIC MIRROR



MAUDE FEALY AND JAMES DURKIN IN "THE RIGHT PRINCESS"
"THE PROMISE OF LIGHT FOR TO-MORROW"

The Theatrical News of the Day

JULIA SANDERSON IN "THE SUNSHINE GIRL"

MRS. LESLIE CARTER

FRANCINE LARRIMORE

EDMUND BREESE

JOSEPH BINGHAM GLADYS FAIRBANKS HOWARD HALL VIOLA DANA HARRY COWLEY

IN "A POOR LITTLE RICH GIRL"

FAMILIAR FACES AND FAMOUS FIGURES IN THE FIRMAMENT OF FANCY

THE NEW YORK
DRAMATIC MIRROR

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KERKER ON THE MUSICAL VOGUE

COMPOSER OF "THE BELLE OF NEW YORK" EXPRESSES SOME PLAIN VIEWS ON THE FOREIGN INVASION

WHEN America was an undiscovered land, people sought the elixir of youth by getting on a boat and trusting in God, a fair wind and their unquenchable belief in a magic fountain somewhere in the mystic New World. Nowadays, without even the North or South poles as novelties, people adopt the more sensible course of staying at home and studying music. There seems to be some age-destroying power in the study of music that surpasses even the virtues of sour milk, which, according to a Russian scientist, has few equals. At any rate, the most casual observer is impressed with the perennial youth of musicians and singers; age and custom can whiten their hair, bend their backs a bit too, perhaps, but it cannot destroy or wither the spirit of youth in their hearts.

I was moved to reflection on this subject during an interview with Gustave Kerker, the famous composer of light operas (musical comedies we call them now), last week. Mr. Kerker is well on the sunny side of fifty, but so far as enthusiasm and mental alertness go, he might be just as much a youngster as the interviewer himself. He ushers one into his study, on the walls of which are pictures of players and composers who flourished before most of us of this generation saw the light. All these are pictures of Mr. Kerker's friends, and as you puff on one of Mr. Kerker's fat Havanas you adjust yourself for a talk on "old times." Then Mr. Kerker will blandly inform you that he has "three or four" things under way for next season. With something of a jump, you recall that Mr. Kerker wrote the music for Two Little Brides, which James T. Powers starred in only a season ago. Mr. Kerker is "retired," only in the sense of having established a firm reputation. Thus I had one of the most pleasant and interesting talks in my experience, resulting from the fact that while Mr. Kerker had had years of musical training from which to draw suggestive contrasts and analogies with to-day, he lives as much in the present as any of our younger celebrities. Certain managers, moreover, might do well to give their attention to hints which Mr. Kerker dropped about foreign musical pieces, particularly Viennese operettas.

"Ever since The Merry Widow," observed Mr. Kerker, "American managers have simply fallen all over themselves in their effort to acquire operettas, written by Viennese composers. Nothing could be more stupid. Practically but one piece out of a hundred will be a success in another country—take, for example, my own experience. The Belle of New York was the only real success I had in Europe. Now this comedy was probably not intrinsically superior to many of my other successes in America. But The Belle of New York, like The Merry Widow, came at the psychological moment—it just happened to 'hit.' You can't plan for a thing like that and you can't explain it."

"Surely you don't mean by that," I asked, "that the wise manager will confine his efforts to native products entirely?"

"Not at all," said Mr. Kerker with a smile. "If foreign pieces were intelligently adapted, they would often score big successes. Only in the exceptional cases I have spoken of, can a foreign piece be transferred intact to our stage and be popular. Its humor needs to be localized; its conventions made native conventions. The ideal adaptation, however,

L. Gulmann, Vienna, Austria.
GUSTAVE KERKER,
Composer of "The Belle of New York" and Numerous Musical Comedies.

will attempt so far as possible to preserve the spirit of the original and the intention of the author. But what is actually done? These foreign pieces are made mere points of departure for complete revision. By the time the two or three book-makers, the producer, the stage manager and the modern self-assertive stars are through with a foreign piece the original author would have difficulty in recognizing his own handiwork. Consider a few of the recent failures of foreign operettas: The Woman Haters, Gypsy Love, The Count of Luxembourg, Eva and The Gay Hussars. Is this indicative of intelligent adaptation?"

"In any case," I observed, "the original music is retained."

Mr. Kerker grinned amiably before shattering a favorite illusion. He walked with a brisk step to his piano.

"Let me show you how much of the original music is retained," he said. "There is a certain musical comedy playing in town now that has the name of a famous Viennese composer in letters of fire on the outside of the theater. As a matter of fact there are three numbers by this composer in the entire score of eighteen numbers. For example," and he played a bar or two of waltz music, "what does that sound like?"

"Tschaikowsky," I observed, with some hesitation.

"Precisely," said Mr. Kerker. "It is from the 'Nut-Cracker' suite. Yet it figures prominently in the score of this piece. Again"—and he played the stirring finale to the second act—"that is a French march. Several other numbers are interpolated."

"But why go to Vienna for a musical piece when so little is left of it?" I asked.

"That is exactly what I should like to know," replied Mr. Kerker. "Why pay double royalties—to the American adapter and interpolater and then to the foreign author? Why not have the whole thing done over here, if so much of it as a matter of fact is to be done over here anyway? Let me tell you, I once had respect for so-called Yankee shrewdness, but believe me those Viennese composers are twice as adroit and clever. Vienna is a bakery, where they turn out comic operas like loaves of bread for the easy American manager. And almost with as little effort. At the Theater An der Wien, there are six full companies, composed to a large extent of unpaid students. The scenery used is stock. It costs very little indeed to put on a new opera. American managers actually pay down big sums of money for options on pieces, *before they are produced*. What incentive has the Viennese manager for producing a novel, artistic opera, when he is sure of his American money in advance? To keep up his end of the bluff, the Viennese producer needs only to use an uncopyrighted or outlawed French farce—even The Merry Widow has a French book—and get some composer to write the music. Oh, I have sat at the little corner in the Cafe Museum where Fall and Lehar and Reinhardt and the rest of them meet every afternoon, expending the munificent sum of four cents for coffee, and hatch their schemes for the American manager. Sooner or later there will be a reaction and the native composer will get his long-deferred chance."

Mr. Kerker spoke without a trace of bitterness. He has had too many successes himself to talk other than without grudge or prejudice. He was drawing on nothing but actual fact, as he had seen it himself.

I recalled that Mr. Kerker's Fun on the Bristol, was the first musical comedy ever produced. Of

(*Continued on page* 10)

NIGHT STANDS IN COUNTRY CALABOOSES

BY CLIVE NEWCOME HARTT

(Continued from last week.)

I HAD an old donkey that was a veteran of the stage. He and I understood each other thoroughly and had lots of fun together. I had him trained so that whenever I'd holler "*whoa*" he'd start up, and when I'd shout "*giddap*," he'd stop. And would you believe it? A prominent storekeeper in Fulton Street, Brooklyn, once went to police headquarters to complain about the noise I made driving this donkey. He asserted that I was a public nuisance, inasmuch as I hollered "*whoa*" so loud that I disturbed every customer and clerk in his entire store, which covered a whole block. And I guess he was nearly right, at that, because I hardly believe there is any one living that can beat me hollering "*whoa*" when I get my Happy make-up on and get on a donkey!

Many a time have I been led around to the police station while riding that donkey in Brooklyn, and you can believe it or not, but after awhile, that wise old moke used to turn his head towards the Adams Street station house everytime we passed through the neighborhood, and, if I wasn't watching myself, he'd turn the corner, pull up in front of the green lights, and calmly wait for a policeman to come out and lock us up!

He was some donkey, Mike was, and he'd been in every show that ever used a donkey for the past ten or fifteen years, as that was his business—an equine supernumerary, as it were, and assistant bally-hoo to ME at other times.

Then sometimes, say on election day, or some other lively holiday, if some drunken lunatic came suddenly up behind me and soaked me over the can with a cane, an umbrella or perhaps a roll of newspapers, and followed this up with a plothogue in the ear, and I resented it and turned around and mixed it up with him, why, I was always the one who was arrested, and sometimes nearly cleaned up in the bargain, although I always tried to leave an impression with these fellows that while Happy might be a fall guy, yet they usually had reason to believe that they had been in a scrimmage when they got through. I only mention this, not as an indication that I was fond of fighting, but just to show you what chances I was taking every minute, on every side, from assault and battery, going around in such costumes and make-ups.

Why, I used to hear people say, and seriously, too: "I wouldn't go around the way that fellow does for $500 a day, and I need the money, too!"

Then I have heard others remark:

"Gee! If I had that guy's nerve I'd be a millionaire and have John D. running errands for me!"

Yes, during the past ten years I have had some most exciting and laughable experiences, and have gotten so used to being arrested that it comes like second-nature to me now to accompany an officer to the station house and go through the rigmarole of explanations.

I remember while drawing crayon pictures in a window on Eighth Avenue one Christmas week (my star trick being the sketching of two different pictures at once, one with the left hand and the other with the right), there was such a crowd collected outside that it reached clean out into the middle of the street and obstructed the cars, and an officer came in and took me right out of the window and arrested me. Indeed, if he hadn't, the proprietor of the store said, they would have pushed in the plate glass window on top of me, before very much longer!

A funny thing happened in Washington Court House, Ohio. It was, of course, a one-night stand for the Hooligan show, and I happened to be behind in my schedule, and instead of being ten days ahead of the show, I wasn't able to make it until the day of the very night the show was to appear at the Opera House.

Of course, I got into my usual scrape even in this small town.. I went into the leading hardware store and arranged with the proprietor to loan me a bunch of big sleighbells and a couple of gigantic dinner-gongs, for the use of which I gave him a pair of ducats, as we say in advance-man's lingo—or, a couple of passes, to be more explicit. With these bells I proceeded to WAKE UP that town, and pretending to get into a fight with a tailor's dummy outside of a clothing store the owner of the hand-me-down shop had me immediately pinched for assaulting his dummy!

The keeper of the hardware store, hearing of my arrest, thought that his passes would be cancelled, that I was a fakir, and that I was making off with his gongs and sleigh-bells, and he hurried to the station house, which, by the way, was the Court House, Fire Headquarters, Mayor's Office and Main Blacksmith Shop all in one, and under one little roof, and tried to charge me with attempting to kidnap his valuable ring-producers!

But the real joke was, that after I had jumped on my train and gotten away, the majority of the rubes in Washington Court House, (a little place near Columbus, O.) thought that I had been committed to the calaboose, and that the show that night would have to go on without me, they supposing that I was the real Happy in the show, and that there would necessarily have to be an understudy that night to take part! And the result was that the leading comedian, who played the title part was so "kidded" and made fun of that night all during the performance, that he several times expressed the desire to those behind the scenes, to "get hold of that bally-hoo cell-dodger and wring his damned grease-painted neck!"

It is needless to tell you that these escapades of mine got around to the ears of the manager, and there were many orders issued from headquarters concerning me that used to make the First Advance Agent prick up his ears.

One trick I did in a Western town particularly tickled Gus Hill, so I'm told.

The show to play there that night was Old Jed Prouty or a show of that type, at any rate, and the company, all in make-up and costume, with a band, were giving their regular street parade to attract the crowd and get the town on the job for that evening's performance. But, of course, they didn't carry or display any sign or bills with them, this being deemed unnecessary, as the rubes in these little towns are educated up to this street parade business, to a certain extent, and know when they see a troupe of actors parading that it means that they will give a show at the opera house that night.

Well, it so happened that our show was to be there the following night, and was well billed and papered throughout the town. I arrived there, hired a sick, lonely looking horse, tied his feet with red flannel, put a patch over his eye, and decorated his tail with fancy ribbons, made myself up, and, astride this framework of crow meat, I rode around the town playing my cornet.

Well, I had no sooner got started from the opera house on my second trip around the town, when the Old Jed Prouty company of players began to assemble in front of the theater, preparing for their parade.

I mentioned before that they had no signs nor advertising matter whatsoever with them; but on both sides of my horse were large banners covered with one sheet posters announcing:

"COMING! HAPPY HOOLIGAN!! TO-MORROW NIGHT!!! THE FUNNIEST SHOW ON EARTH!!! HAPPY HOOLIGAN!! TO-MORROW NIGHT!"

Now, when I saw the lay of the land, my bally-hoo and press agent's intuition whispered to me that here was an opportunity to steal this company right in front of their own noses and use them for my bally-hoo! And this I did.

When they started their parade, I fell in at the rear, and, suddenly blowing quick, loud blasts on my cornet, would shout, jump around like an Indian, and have everyone looking at me and the Hooligan bills on my horse. Then when the Old Jed Prouty band started to play, I took my cane and riding backwards in front of them, pretended to be the leader of the band.

The result was that after several conferences, the rube show returned to the opera house and gave up their attempt to parade that day, and, although it was funny, yet I'm kind of sorry to say that they didn't do an awful lot that night, while the Happy Hooligan show the following night had every Tom, Tess and Toodles in the town in the opera house! And it was the manager of the opera house himself who first told Gus Hill the joke, and Hill wired back to Billy Counihan, the business manager, "Take care of Happy. He's some bally-hoo."

And from that day to this there are few people in that town that don't think the Hooligan company had sent an entire company of actors simply for a bally-hoo, with me at the head of the troop! To prove what a sensation it made, the leading newspaper of the town (there were only two!) sent its own editor, who was a woman, by the way, to interview me and write me up on the strength of that!

Bearing in mind that all these character make-ups of mine were always attended by some sort of a sign, either on my suit case, my grip, or on whatever animal or vehicle I employed at the time, you may wonder how I could advertise in a character make-up and costume without displaying *any* sign whatsoever—not even giving any information about my ad to anyone who might, out of curiosity, stop me on the street.

Well, the last, or, rather, the latest, stunt I did in bally-hooing was in Brooklyn, where I went through Fulton Street for four weeks simply promenading up and down dressed in a light slate colored, perfectly fitting frock suit, high hat of the same light gray goods, tan spats, tan puff tie and tan gloves, wearing a large, black-rimmed monocle, slowly strolling along, always puffing a good Havana, swinging a cane, and nonchalantly minding my own business exclusively and persistently, regardless of the many remarks and turning of heads in my direction.

Do you know the reason for this peculiar ad? Well, after I had shown myself for four weeks, my pictures were put on three-sheets and eight-sheets, and posted all over the city, and are this minute on display all over Brooklyn, if you look in the right places right alongside of all the other hits of the season, next to that of a famous actor, or perhaps beside a biscuit advertisement, but a poster that is bound to attract attention and which invariably brings out the ejaculation:

"O—o—o—h, I know that fellow! Why, he's the little chap that's been doing ba'ly-hoo work for the past—goodness knows how long—and who has been walking around Fulton Street for weeks, keeping people all guessing what he was driving at. Well, what do you know about that! Clive Hartt, the Odd Ad., with his pictures stuck on the fences! Well, of all things!"

(I overheard the exact remark given above, from a young woman riding over the bridge the other day, as we passed a large sign displaying my lithograph; and that is the style of about all of them, in referring to the ad.)

And, let me tell you something, that with all the times I have been arrested during the past ten years, I have never found policemen anywhere in the United States, from Omaha, Neb., to Brooklyn, N. Y., who treated me in anything but a gentlemanly manner, and, indeed, some of them were the best-hearted fellows in the world. Of course, you realize they never had "anything on me," as the saying is, except that when I did bally-hoo work for a show or a concern I guaranteed the manager to get arrested a certain number of times, and get newspaper notices each time, and not always did I make good on those promises, but sometimes I gave them an extra dozen or so arrests for good measure!

PLAYS AND PLAYERS

George Farren, stage director for Messrs. Stainach and Harda, Mount Vernon, by request of H. H. Frazee, and permission of the former gentlemen, is playing the role of John Wilson for a short time in Edward Milton Royle's melodrama, The Unwritten Law, at the Fulton Theater, as he created this role when it was produced in the West some time ago under the Liebler management.

Stanhope Wheatcroft and his mother recently played a special engagement of two weeks in stock in Philadelphia, Mr. Wheatcroft appearing week of Dec. 30 in Two Men and a Girl and that of Jan. 6 in Why Smith Left Home. Neither appeared in The Ringmaster, as erroneously announced, and they are at present back in New York.

The productions offered by the stocks in Pittsfield, Mass., last week were Sherlock Holmes at the Empire, with Victor Browne, Joseph Creaghan, Everett Murray, Phyllis Gilmore, Weyler Greene, Anna Hollinger, and Olive Blakeney in leads. The William Parke company produced The Barrier, with Wallace Wesley in the leading role.

Philip Bartholomae has engaged May Vokes for the principal feminine role in When Dreams Come True, to be produced at the Garrick Theater, Chicago, Easter Monday. The company now includes Joseph Santley, who is to be "featured," Miss May Vokes John C. Slavin and Miss Rita Stanwood.

Jane Tyrrell, who has been playing a stock engagement in Spokane, is spending a few weeks with her sister in St. Paul, prior to her return to New York.

Albert Latscha, who recently scored in The Road to Arcady, opened in Geraldine Bonner's new play, Making a Man of Him, at the Century Theater, St. Louis, recently.

Sallie Fisher, who is now recuperating on Long Island, is preparing for a new musical play which is to be announced next week.

Maurice Browne is to produce in St. Louis on February 24, his Little Theater company in Anatol, The Creditor, The Stranger and The Trojan Woman.

Jack Henderson has joined Fritzi Scheff in The Love Wager.

RECORD IN VERSATILE ROLES

THE Greenpoint Theater in Brooklyn have among their roster of the present season, one of the cleverest and most versatile actors in stock in John Hammond Dailey. He probably holds the record with Theodore Friebus and Howell Hansel for stock roles, for from early boyhood he supported Katherine Rober and Margaret Pitt for several seasons and has held positions continuously in Providence, Pawtucket, Milwaukee, Bridgeport, Brooklyn and Philadelphia. and in the last named place, according to a statement made by a well-known actor, Mr. Dailey has the reputation of being the favorite. His line of work is greatly varied, he is as excellent as a juvenile as a character man.

Frank C. Bangs, N. Y.
J. HAMMOND DAILEY.

"I am greatly in love with my stock work and the numerous friends whom I have made in my career," Mr. Dailey commenced. "In stock it is not so much the actor, to my mind, as the roles that count. The audience who attend stock performances are ever ready to applaud loudly for some daring deed or laugh heartily at a foolish episode. Thus an actor who secures in succession many excellent parts, no matter how bad, is an established favorite and no matter what they do afterwards they cannot become bad in the eyes of the patrons. But the stock field is full of good actors, the same as the woods are full of rich game if the hunter only takes the time to find it. The stock actor is most ambitious and more persevering than the Broadway artists. The former are always fighting for Broadway, and when they reach it still continue the fight, while the Broadway actor has achieved success without the hard, rocky, stock fight.

"The plays in stock are more interesting this season, because managers are releasing such new pieces as The Million, The New Sin, The Greyhound, Wallingford, Pomander Walk and numerous others. In many stock productions of these pieces a director forces the actors to mimic the original creations of the roles, which to many appears bad form, but to the stock actor, if he or she can mimic the original, it is so much in his favor, and many times roles have been better handled in stock than on Broadway.

"The patrons of the stock houses are ever ready for new productions, and during the present season at the Greenpoint, Mr. Keith has done the best week's business with The Rosary, and this same production in the city of Lynn, Mass., recently produced by a stock organization, ran two weeks to capacity houses. This has proved a winner in many of the larger cities, which goes to show the style of production mostly favored by stock audiences. In the Bishop's Carriage, Paid in Full and A Woman's Way are also favorites with the patrons, the last named piece having done a record business wherever presented this season.

"There are many plays that are difficult for stock presentation, and chief amongst these is The Boss, which is a one man's play and won success as presented by Holbrook Blinn in New York; but it is not a stock piece. The New Sin has failed to appeal to stock audiences, probably because there are no women in the cast, although the piece is for the classes, not the masses; but stock audiences, composed chiefly of women are truer to the female artist than the male, and a society play is always a money maker.

"A stock actor or actress must pay a great deal of attention to clothes. I always maintain that in private life the stock actor cannot dress too plainly and quietly. This is proved by an episode in a recent stock company in a large city. The children of a wealthy merchant attended the stock company weekly in box parties, and being greatly in love with the leading woman prevailed upon their parents to entertain her. She remained their idol until Madame X was produced, and then she was compelled to inhale the smoke of a cigarette and the admiration and pride died at once. The stock patrons hold their players in the highest respect and often prefer them simple and sweet rather than great artists.

"On the stage, however, one cannot give too much thought to one's clothes. It is everything to feel that there is not an opera glass that can find fault with your clothes or upset your assurance. And if one can feel at his best, and that best includes the very best clothes, one feels absolutely confident, and that means a lot in a part. Which reminds me of Elsa Berold when she appeared as Edna Earl in the first act in St. Elmo remarking she never felt more comfortable.

"If I were to begin by career again I would not desert the stock field as a starter, for it is essential to all beginners. The companies are congenial and jealousy is barred.

"What are my pastimes? Well, I haven't any except attending rehearsals and walking or reading. There are not many pastimes for the stock actor to have, who wants to attend to business. I live in New York and travel back and forth from the Greenpoint daily, which takes a full half hour. I rise with the birds and study or walk until rehearsal, and we rehearse daily except Thursday morning, which time we are allowed to learn our lines and collect costumes. Adding two performances a day, that is to many players not a very exciting life, but it is one that keeps me well. The rest of the time I put in trying to make myself keep happy, and I flatter myself that I have succeeded.

"Besides my long career in stock I have supported Holbrook Blinn in The Boss in New York, have appeared with Gertrude Coghlan on tour in Vanity Fair, with Andrew Robson in Richard Carvel and The Royal Box. Among my favorite stock roles are Joe Brooks in Paid in Full, Charley's Aunt, The Imp, Mercutio in Romeo and Juliet, Baptiste in The Wolf, Billy in Billy, Vicomte De Maigny in The Lily and Little Johnny Jones." CHAMBERLAIN BROWN.

BACK OF THE CURTAIN

"SHE'S the humanest star in the world. Long may she shine!"

Eva Davenport, who permits herself to be called "Evardupois" since she consented to wear a hoopskirt—she says she deserves the title—looked over the heads of a dressing room delegation after Julia Sanderson's vanishing figure.

"When I came to rehearsals, wheezing terribly, but determined to rehearse or die, that darling girl gave me one frightened look and said: 'My dear, you must go straight home.' I couldn't answer for coughing but looked at her with watery eyes and shook my head. She ran off the stage and found Mr. Frohman sitting under the gallery. She told him it would be murder and suicide for me to stay. He sent me home, where I staid for two weeks. Her kindness and determination saved my life. An old friend of mine contracted pneumonia the same day and died the day we opened in New York and was buried to-day."

When Miss Davenport exits after making her audiences chortle by her malaproprian antics she goes to a dressing room at the left of the stage door, filled with saddening memories. Her husband, the late Neil O'Brien, occupied it when he played in the Goodwin engagement at the Knickerbocker.

That pair of youthful Kendals, Mr. and Mrs. A. Hylton Allen, (Renee Kelly), have gone to England, primarily to visit Baby Jean, secondarily to be in good time for the London season.

The Professional Woman's League is a big girl now. On Feb. 28, she will celebrate her twentieth birthday. In the League rooms to make merry and memorable that event will be a cheery half dozen of the original members. Of these, I am told, are Mrs. Sol Smith, Mrs. Edwin Knowles, and Mary Shaw.

Rumor saith that Lillian Russell is being groomed as candidate for the next president.

Edith Ellis has completed her latest work, The Amythyst Ring, a light opera based upon one of Theophile Gautier's fantastic stories. Miss Ellis, sitting back in a swivel chair, with hands folded as they had a right to be, for a few brief moments before the next play was begun, told me this operetta, written in conjunction with Charles Hambitzer, whom the rude and frivolous address as "Hamburger," is proof of her belief that good opera is what the American public craves. Not the manager, as yet, but what the public wants the manager will soon awaken to, in her opinion.

"Whatever I may or may not say with modesty of my own part of it, Mr. Hambitzer has done his work well," said the librettist. "At any rate I don't matter so much, for I am only an author and the public is giving the author a chance. It is the native composer and actor who need a chance."

Grace Livingstone Furniss says that while the managerial complaint that the moving pictures are killing their business wrings her heart and causes her unaccustomed eyes to fill with sympathetic moisture, she isn't convinced.

"Perhaps the depressing lack of music in the entr'acts and the impossibility of getting anything in front of the twelfth row is doing more than any outside influence to keep business bad," suggests the dramatist of The Man on the Box. "I hear a long howl from everyone I know about these two points, and personally I shall never be reconciled to the 'No orchestra' regime."

It takes courage to dissent from the rapier-witted Grace, but I venture. Silence between acts gives us a chance to make a glancing acquaintance with our programmes and to chat with our theater partner. Music at a play and at meals seems to me to be for persons who have no conversational resources. I resent it as an intrusion. And I'd rather sit behind the twelfth row than in front of it. You don't see the grease-paint and you escape the wrinkles.

Eddie Corbett, having written about plays for a score of years, has dared to write a dramalette himself. It is a one-act play designed for vaudeville. Its challenging title is Who Stole the Gooseberry Pie?

The woman who sat behind me and whispered irritably: "Why can't we see John Drew in some play in which he doesn't have to play the fool?" will be gratified. He is to drape the mantle of Shakespeare about his dapper form.

The son-in-law of a widely known shoe manufacturer went recently to that rest cure of alimony-burdened husbands at the corner of Grand and Ludlow Streets.

EDITH ELLIS. *White, N. Y.*

"I don't mind," he said, as he faced the dark red facade of the Bastile. "I'm really glad of this chance to collaborate on a play with Theodore Roberts."

"Are you going to accept this collaboration?" asked one of the friends of the boards who journeys from Broadway for a call on Mr. Roberts.

"I'll let him shoe the feet of my poetry," was Mr. Roberts's reply. THE MATINEE GIRL.

THE FIRST NIGHTER

Sheldon's "Romance" an Excellent Play with a Poetic Touch—"The Master Mind" with Edmund Breese at the Harris—A Poetic Dramalet in Vaudeville—Other Attractions.

"ROMANCE"

A Play in Prologue, Three Acts and Epilogue, by Edward Sheldon, produced by the Messrs. Shubert at the Maxine Elliott Theater, Feb. 10.

IN THE PROLOGUE AND EPILOGUE.

Bishop Armstrong ..... William Courtenay
Harry ..... William Raymond
Susette ..... Louise Seymour

THE CHARACTERS IN THE STORY.

Thomas Armstrong .... William Courtenay
Cornelius Van Tuyl ..... A. E. Anson
Susan Van Tuyl ..... Gladys Wynne
Miss Armstrong ..... Grace Henderson
Mrs. Rutherford .... Mrs. Charles De Kay
Mrs. Frothingham ..... Edith Hinkle
Miss Frothingham ..... Claiborne Foster
Mrs. Gray ..... Dora Manor
Miss Snyder ..... Mary Forbes
Mr. Fred Livingstone ..... Paul Gordon
Mr. Harry Putnam ..... George Le Soir
Signora Vanucci ..... Gilda Varesi
M. Baptiste ..... Paul Gordon
Louis ..... Herman Nagel
Francois ..... Yorke Erskine
Adolph ..... Hermann Gerold
Eugene ..... Alexander Herbert
Servant at Mr. Van Tuyl's ..... M. Morton
Butler at the Rectory ... Harry Georgnette
Mme. Margerita Cavallini .... Doris Keane

With the prevailing spirit for photographic realism, much of which is necessarily sordid because it lacks the refining element of perspective, Mr. Sheldon's play of Romance comes as a gratifying change. The drama is written in a vein of poetic feeling, and is imbued with a sense of atmosphere, the genial atmosphere of the '60s, when the old Brevoort House harbored the talent and culture of the day in New York, when young enthusiasts unhitched the horses from the carriage of a favorite singer and bore her in triumph to her home, and there was dignity, breeding and sentiment in the hearts of men of affairs.

Unfortunately, this spirit of poetic refinement is not denoted in sustained gradation by the interpretation, and much of the author's original inspiration is lost in the transmission through an appallingly misdirected effort to make the scenes of the third act effective by violent and sensational *tours de force*—scenes which should appeal by their innate tenderness and spiritual delicacy. I have not in a long time seen a beautiful bit of playwriting so hardly used and utterly battered into formless consistency as in this instance, and if the play has a run, which it deserves, it will be despite the abuse to which it is subjected in the acting.

Mr. Sheldon has cast his play in the form of a recital, made by the kindly old Bishop Armstrong of the Episcopal Church to his grandson, Harry, when that young man one New Year's Eve comes to him in his library and informs him of his determination to marry an actress.

The period is to-day, and this part of the drama is a prologue to the real events of the play, which carry us back more than forty years. The bishop warns his grandson of his intended union with a woman of the stage, and when the ardent young man impatiently rejects his elder's advice, charging him with want of sympathy and lack of knowledge of the feelings of a youth burning with desire for the object of his passion, the bishop has him take a small handkerchief and a faded white violet from his desk, and launches into the recital which comprises the three intervening acts.

The story proper details the incidents of a feverish amour between the then young rector of St. Giles and the celebrated prima donna, Mme. Margerita Cavallini, who is introduced as the guest at an evening's reception in the house of the wealthy middle-age banker, Cornelius Van Tuyl.

In Margerita, Mr. Sheldon has drawn a temperamental, capricious, but winsome Italian song-bird, with all the impulsive display of temper and the alternating periods of rain and sunshine peculiar to the species.

After a playful scene with the young rector, in which she coquettishly bestows a few violets from a scattered bouquet upon him without letting him suspect who she is, she leaves to face the ovation of the waiting guests, and as her voice floats up to him from the supper room she unconsciously completes her triumph with the sudden revelation of her identity.

There has been an interval of several months when the second act begins. The young cleric has fallen completely under her spell. There has grown up a mutual attachment between the two, which here reaches the turning-point when the singer, about to set sail on the morrow, makes a call on the rector's aunt in the study of St. Giles's Rectory. She meets with a cool reception; but the song-bird passes the slight over with careless indifference.

A remarkably clever touch of nature is revealed in this act when she holds a conversation with an Italian organ grinder through the window and exhibits her pet monkey to her enchanted countryman in the street.

Events now begin to develop rapidly. It is the occasion when the ardent young rector lays his adoration at her feet, hangs his mother's pearls about her neck and begs her to marry him. All that is good in her nature begins to assert itself. A marriage with such as she is impossible. Insinuations escape her lips that make him hesitate in his heedless wooing. They connect her with Van Tuyl. The woman undergoes a heroic struggle with herself to resist the temptation of yielding to her desire to be lifted beyond the memories of her sordid past—and triumphs. But not until she has boldly revealed her relationship with Van Tuyl, the rector's best friend and most prominent parishioner.

The third act, representing the singer's suite of rooms at the Brevoort on the evening of her farewell at the opera, begins with a public ovation to Margerita by the enthusiastic populace who have escorted her to the hotel with a band amid noisy demonstrations of devotion. After a short scene with Van Tuyl, Armstrong is announced. She has laid aside her momentary air of smiling satisfaction and lapsed into a state of painful memories over the events of the afternoon in the rectory. Half reconciled to the inevitable, she refuses to see Armstrong until persuaded by Van Tuyl, who leaves.

From this point on the action loses much of its directness. Mr. Courtenay, who plays the rector with a certain admirable discretion, here confuses the whole train of events by his unrestrained, wholly inartistic and aggressive manner. We conceive vaguely that his infatuation for the singer and the shock of the revelation has left only a fanatical, priestly desire with him to turn his idol from her worldly ikons and reconcile her with heaven, but the entire scene is merged into a bedlam of noisy rant, in which the actor shows himself wholly inadequate of grasping the deeper significance of artistic restraint, of suffering the import of the action to shine through the situation, as it were, instead of exhausting it in gibbering declamation, violent gesticulation and distracting contortions of face. It invited invidious comparisons with a similar scene acted by Edward J. Morgan as John Storm in The Christian, with a tendency to charge the author with a condition for which the actor alone is responsible.

In brief, then, amid the midnight chimes welcoming the new year and the impressive carol of the distant choir of St. Giles, the young rector and the singer part forever, and we find ourselves again in the library of the rectory of 1912, with the white-haired bishop finishing his story to his grandson. He smiles when he discovers that his story has not changed the ardor of the young man for the idol of his heart, and he consents to perform the ceremony. As a final touch of romance the bishop hears his granddaughter read from the evening paper the announcement of Mme. Cavallini's death in Italy.

Miss Keane gives a highly interesting performance of the part of the singer. The vivacity, the temperamental moods, the contradictory artistic spirit, the quaint *diablerie* of the inborn bohemian were charmingly expressed in her acting; but whether she was swept from her artistic moorings by the hot impetuosity of Mr. Courtenay's third-act ravings, or whether she was over-reaching herself in her attempt to translate the finer sensibilities and combine tenderness with strong, uprooting emotional denotements, must remain a matter of surmise. At least this scene was the one flaw in an otherwise characteristic impersonation.

The Van Tuyl of Mr. Anson is a treat. He is the gentleman of the old school in his best aspects, a rather rare embodiment of graciousness, refinement, courtliness and dignity, with the suave deportment of good breeding and the sincerity of a kindly nature. He strips the character of the taint of sordid intrigue and with masterly craftsmanship presents only the ideal side of the character to the audience.

Another personage exceedingly well played was the small part of madame's maid, Signora Vanucci, a dethroned prima donna, by Gilda Varesi.

"THE MASTER MIND"

A Play in Four Acts by Daniel D. Carter; Produced by Werba and Luescher at the Harris Theater, Feb. 17.

Parker ..... Harry Neville
Walter Blount ..... Morgan Coman
Andrew ..... Edmund Breese
John Blount ..... William Riley Hatch
Mrs. Blount ..... Dorothy Rossmore
Lucene Blount ..... Katharine La Salle
Courtland Wainwright ..... Elliott Dexter
Professor Forbes ..... Walter Allen
Freeman ..... Archie J. Curtis
Jim Creegan ..... Sidney Cushing
Mr. Marshall ..... Edward Gillespie

This is an ingenious combination of improbable situations which amuses and amazes at the same time. It is a little of Nick Carter, a little of Edgar Allan Poe and a good deal of Theodore Kremer. Hardly anything seems exactly rational, yet it exercises a strong fascination. The reason why it exercises such fascination is in part due to the interest in the dominant character, in part to the peculiar interest inspired by the doings of the underworld and its denizens, and in part to the apparent earnestness of the players who interpret the characters. It is simon pure melodrama, presented in a refined manner, with Edmund Breese in a part for which he has specific qualifications. His intensely virile theatricalism and studiously measured, sharply ejaculated manner of speech—indeed, his whole method, obvious rather than subtle and immobile rather than flexible, is admirably adapted to the sort of character which he essays here with rather less rant than he has been accustomed to employ since he became the hero of The Lion and the Mouse.

The Master Mind is a sort of gentlemanly avenger who assembles a fictitious family out of a lot of odds and ends of criminal practitioners, in order to ensnare the ex-district attorney who sent his beloved brother to the electric chair five years before. This district attorney is a young man who was saved from an accident by a young girl, with whose fleeting image he is in love in spite of his never having seen her since. The girl is a Chicago waif, innocently accused of a minor crime. The Master Mind has her educated in France and then attaches her as the putative daughter to the improvised family of the Blounts.

The young ex-official is somehow cast into the midst of this interesting assemblage of odds and ends and made to marry the girl, whereupon The Master Mind stages a sensational midnight rendezvous between the wife and a Chicago crook, which the husband interrupts with the usual incidental manifestation of dismay, etc. The Master Mind is supposed to come gloating on the scene to enjoy his triumph of revenge, but by some felicitous expedients of a ready pen, he is thwarted and triumphant simultaneously, with the ultimate result that he yields to the tears of the girl and renounces his revenge when revenge is apparently in his grasp.

Thus the play is an interesting piling up of clever incidents and contradictions, with a broadly amusing tendency likely to land it among the season's favorites; for, aside from the story, it is handsomely mounted and excellently played, and not only Mr. Breese in the title-role, but Katherine La Salle as the heroine, Elliott Dexter as the ex-district attorney, Mr. Hatch and Miss Rossmore as the Blounts, as well as Edward Gillespie as the inevitable detective, are admirable in their respective parts.

THREE IRISH PLAYS

PATRIOTS, A Play in Three Acts, by Lennox Robinson. Produced at Wallack's, Feb. 11, 1913.

James O'Mahoney ..... Sydney J. Morgan
Ann Nugent ..... Sara Allgood
Rose Nugent ..... Kathleen Drago
Mrs. Sullivan ..... Mona O'Bierne
Bob ..... Arthur Sinclair
Harry ..... J. A. O'Rourke
Willie Sullivan ..... H. E. Hutchinson
James Nugent ..... Fred O'Donovan
Father Kearney ..... J. M. Kerrigan
Jim Powell ..... Mr. Kerrigan
Dan Sullivan ..... J. Dolan
A Young Man ..... Mr. Wright
Another ..... M. J. Dolan

MAURICE HARTE, A Play in Two Acts, by T. C. Murray. Produced at Wallack's, Feb. 13, 1913.

Mrs. Connor ..... Eileen O'Doherty
Ellen Harte ..... Sara Allgood
Maurice Harte ..... Fred O'Donovan
Father Mangan ..... Sydney J. Morgan
Michael Harte ..... Arthur Sinclair
Owen Harte ..... J. A. O'Rourke
Peter Mangan ..... U. Wright

DAMER'S GOLD, A Comedy in Two Acts, by Lady Gregory. Produced at Wallack's, Feb. 17, 1913.

Delia Hessian ..... Sara Allgood
Staffy Kirwan ..... Sydney J. Morgan
Ralph Hessian ..... J. M. Kerrigan
Patrick Kirwan ..... Arthur Sinclair
Simon Niland ..... U. Wright

Perhaps there is nothing so amazing in all the many amazing qualities of the Irish players as their ability to act each play of their repertoire as if that play were the special one for which they were just fitted. They alter the mood and tempo, so to speak, of their acting to fit the mood and tempo of their piece. Patriots was a bitter satire, Maurice Harte a tragedy and Damer's Gold a quiet and charming comedy. Now, though the Irish players in all three dramas acted with that seeming artlessness (really, of course, the strictest art) and restrained simplicity which are characteristic of all their work, they varied subtly in emphasis and style so as to be once satiric, again tragic and finally comic. It is hardly necessary to praise acting so altogether fine, so vitalized with the magic touch of reality and life.

Patriots was a talky three-act comedy with a very strong vein of satire lending it more than mere ephemeral interest. James Nugent, revolutionary fire-brand, returns after nineteen years in prison to

find his former comrades cooled in their attitude towards the "cause." The "organization" has become a club for the giving of harmless lectures; the members smoke and talk and do nothing uncautious or rash. Time has given them wisdom. Even Rose, James's wife, cannot be again kindled by her husband's eloquence. Nugent is a broken man with a broken cause. Mr. Robinson has worked out his very excellent idea with some satire, but on the whole little expository or dramatic skill.

Damer's Gold was written in Lady Gregory's most charming vein. It told of an old miser whose sister coveted his gold in order to purchase "a guinea hen and watch its fine plumage." A very quiet and entertaining little comedy.

Maurice Harte was by far the strongest of the three new offerings of the last week. It treated of an Irish peasant family's almost insane desire to have their son a priest. They go into debt to send him to college. And then a few months before ordination, the son discovers that he "has no vocation." His mother's grief and wretchedness force him to retract. Then the conflict between unwillingness to disappoint his mother and unwillingness to commit a sacrilege drives him insane. The final curtain falls on the shriek of the disillusionized mother who realizes that her own doting, blind ambitions for her boy have brought him to an end that is worse than death. Sara Allgood played the mother with a simplicity and power which I shall find it difficult ever to forget.

"THE KINGDOM OF DESTINY"

An Allegory in Rhyme. Presented by the United Booking Offices at Keith's Colonial Theater, February 10, 1913.

Love, a prisoner ..... Jule Power
Fate, the keeper of keys..William H. Turner
Evil, a councilor ..... Frank Burbeck
Power, the king ..... Edwards Davis
Lust, a dancer ..... Madeline Harrison
Art, a singer ..... Adele Rea

On the whole, The Kingdom of Destiny is an interesting and praiseworthy experiment, a step in the right direction. Vaudeville audiences receive it with poetic attention and fairly generous applause, for the beauty of the scenic setting, the ability of the actors and a pretty incidental dance (just a bit too long, however) prevent it from being dull.

The allegory is simple. The king—in whose palace the action takes place—has power and all that goes with power generally, including the lack of love. Love, a prisoner, finally brings him peace, overcoming Lust and Art and Evil. It reminds one rather quaintly of the old morality plays.

When people say, as they commonly do, that blank verse has only a special appeal, what they mean of course is that very bad blank verse has only a special appeal. For everybody likes good dramatic poetry, just as everybody likes rhythmic breathing—as naturally and as inevitably. Under the stress of strong emotion a plumber's speech falls into iambics. The normal speech of all good drama is poetry.

Most of the poetry is "worked-up," and some of it very cleverly so, in particular certain lines by Evil, the councilor. But it lacks the spontaneous beauty, springing from strong feeling. Edwards Davis "delivers" his lines with a dignified sonorousness and simulated passion, often suggesting a clear emotion. Fate, by William A. Turner, is skillfully enacted, and two exceedingly pretty young ladies embody Art and Lust, which is, of course, quite as it should be. Impressive scenic effects stand out with especial distinctness against the dramatic narrative.

"LEAD, KINDLY LIGHT"

One Act Dramatic Playlet by Jack Lait. Produced at Hammerstein's Victoria on Monday, Feb. 10. The Cast.

Slippery Jim ..... Malcolm Williams
Jennie Bowen ..... Beatrice Maude
Kansas City Slim ..... Jack Kingsberry
Corporal Stewart ..... Hal Wilson
Officer Dougherty ..... William J. Kenney

A street corner on the lower East Side, with its crowd of loiterers, shop girls, venders and organ grinders in front of the Owl Club cafe, furnishes a picturesque setting for Lead, Kindly Light. A Salvation Army detachment holds a testimonial meeting on the street curb. One of the lassies is a girl who has renounced her past and her connection with a young crook for her new life. In the crowd is the crook, the pallor of prison still on his face. He tries to draw the girl back to the old way of living, but just as she wavers, the Salvation Army music of the little detachment, now far down the street, sweeps faintly to her ears. Lead, Kindly Light it is, rudely played, but it brings her back to the path of righteousness again. The action is quick and concise, while the playlet is given so-called "popular qualities" through the introduction of a humorous hobo whose feet are pounded by a comedy "copper."

Beatrice Maude plays the Salvation Girl convincingly and sincerely while Malcolm Williams does the crook very realistically. Hal Wilson deserves especial praise for the life-like fidelity of his Salvation Army corporal.

"SPEAKING TO FATHER"

Comedy Playlet by George Ade. Produced at the Union Square Theater on Feb. 3. The cast:

Septimus Pickering ..... Milton Pollock
Caroline Pickering ..... Dorothy Hope
Edward W. Swinger ..... Charles Walton
Professor Bliss ..... Clyde Tressell

The present playlet is really nothing more than a condensed version of Mr. Ade's farce, Just Out of College, played by Joseph Wheelock, Jr., in 1905. The sketch has some bright lines, but as might be assumed from the fact that Just Out of College did not achieve any marked success, is not Mr. Ade at his best. Speaking to Father tells the story of a nervy and aggressive young man, just out of college, who is in love with the daughter of a wealthy pickle manufacturer. The young fellow's only visible assets are a couple of tennis rackets but he succeeds in borrowing $20,000 from the manufacturer to start in business, with a view of proving his worth as a son-in-law.

Milton Pollock plays the role of the pickle millionaire fairly successfully. Charles Walton read his lines well, but he did not invest the role of the collegian with enough nervy breeziness to really suggest the character. Lawrence Wheat could handle such a role admirably.

Gus Edwards's Kid Kabaret proved very pleasing and entertaining and Harrison Armstrong's tabloid police drama, Hushed Up, in which Bernard Cavanaugh gives a well-drawn character bit, held the interest.

AT OTHER PLAYHOUSES

LYCEUM.—On Tuesday afternoon, Feb. 11, Violet Romer, who is appearing in a small speaking part in Joseph and His Brethren, gave a special dance matinee at the Lyceum Theater. She was assisted by a male dancer, billed as "Iolaus, the Greek dancer." Patricia O'Connor made a pleasant impression when she sang very sweetly "Violets," "Daisies" and "The Elf-Man." Miss Romer lacks the training of long study and practise, but she has the natural aptitude from which to evolve a very creditable artistry, and in time her dances may become noteworthy. It all depends on her willingness to work.

EMPIRE.—The fourth public matinee performance by the students of the American Academy of Dramatic Arts took place last Thursday afternoon, when a one-act play, The Stranger, by Emile Veyrin, a two-act Irish fairy play, The Twig of Thorn by Marie J. Warren and the second act of The Marriage of Figaro were creditably produced. Raymond Bromley, Virginia Norden, Edward G. Robinson, Mary Keener, Caree Clarke and Maude I. Helner did especially well in their respective roles.

MISS GLADYS TREMAINE

(The Tale of a Critic)

There once was a chap, Van Ransaellar Strap,
"A great and preeminent critic,"
Who'd first dip his pen in wormwood and then
Proceed to become analytic.
On tragedy queens commanding the scenes
No sympathy ever he wasted,
And actors who came on pinions of fame
He incontinently lambasted.
The star who played Lear received but a sneer,
And oh! how he roasted Othello.
He thought that the droll who played the Moor's role
Should study to play Punchinello.
And no such a queen had ever been seen
Since the day that he saw Nora Dooley,
The rosy and fair, affecting the air
Of a lady affecting Pat Chouli.
Oh, how all hearts beat when Strap took his seat,
Prepared to transfix every error;
Then pale cheeks were seen behind the great screen,
And doughty hearts fluttered with terror.

* * * *

From 'Frisco to Maine, Miss Gladys Tremaine
Was starred as a great prima donna.
Though boomed to the sky, 'twas all in your eye,
And Strap vowed he'd swoop down upon 'er.
"That creature?" cried he, with sinister glee.
"I'll stop her! I'll certainly do so.
My power she shall feel; I'll bring her to heel
As once I did Signor Caruso."
Poor Gladys Tremaine! They warned her in vain
Of Strap's proverbial asperity,
For each one felt sure the noted reviewer
Would pan her with ambi-dexterity.
But just what befell our diva we'll tell
In proper and logical order,
Sans secret evasion, as fits the occasion,
As well as the truthful recorder.

* * * *

Her chance of success was slim at the best,
Though billed as "the season's attraction";
And there in a "stall," in full view of all,
Sat Strap with his decks cleared for action.
She sang off the key in singing high C,
But her art quite enchanted the gallery.
"She's simply sublime, the star of her time!"
Said the press agent, earning his salary.
While Strap in a stew prepared to review
Her performance with pen dipped in acid,
Determined to write a critique that same night
So bitter that none could surpass it.
He got on his feet. As he rose from his seat,
His lofty Olympian forehead
All pursed with disdain for Gladys Tremaine,
Of whom apropos the aforesaid,
An usher in green, by all eyes unseen,
Slipped into the hand of the critic
A billet-doux pink addressed in pale ink
And dosed with some perfume mephitic.

* * * *

"Dear Master," it read; *"I never have said*
What here I am saying, don't doubt me!
I ask it in fear—a small souvenir—
A scrap of your writing about me!
Believe me, that's all—unless you would call—
(I ask it in fear and in trembling)
On poor little me in dressing room three,
(You'll find me my lares assembling).
I know 'tis amiss to address you like this,
Considering the yawning disparity
Twixt 'n atom like me and such a 'grandee,'
But hope you will exercise charity,
For you are the star of my hopes—YES, YOU ARE!
I pray that the Fates may protect you,
And beg to remain,
Yours,
GLADYS TREMAINE.
P. S. The usher'll direct you.

* * * *

How such things obtain I'm loth to explain.
The acts of great men are a mystery.
But I needs must refer to things that occur
In the course of this singular history.
She brought him to book. He swallowed the hook,
For, led by the diligent usher,
Strap had himself ta'en to Gladys Tremaine,
And harked to that giddy young gusher.
Just how it was done and how Strap was won
I shall but relate here succinctly,
Except to say this, the report of a kiss
Was heard—ay, and heard quite distinctly,
By almost a score quite near to the door
During Strap's most memorial visit,
And whose knowledge of this, the aforementioned kiss,
Is vouched for as clear and explicit.
But this was suppressed, and nobody guessed
Whatever changed Strap's fierce intention.
Suffice it to say the very next day
Appeared a most glowing recension.
Her cute little ways were mentioned with praise;
Her orbs were like sunbeams from heaven.
He mentioned her shoe as of size No. 2,
(Though considerably nearer to 7).
He called her a star as great as Farrar,
A. Garden—'mong singers a queen; he
Exhausted his lists of great vocalists,
From Malibran down to Trentini.
So now Miss Tremaine is famous from Maine
To the shores of the westermost ocean;
And this and more, too, was all of it due
To a kiss well applied as a lotion.

FREDERICK F. SCHRADER.

ON THE RIALTO

The man who se. the world turkey-trotting and Tango dancing, Joseph C. Smith, is going to retire from the stage and will devote his time, from now on, to teaching the society women of New York, Philadelphia and other large cities, to turkey-trot, dance the Tango, as well as glide, slide, twist and twirl in other dances which are raging in the exclusive social sets. Mr. Smith, being an originator, has also the vampire dance on his conscience, as well as the introduction in this country of the Apache dance, which he surreptitiously, and without by-your-leave, appropriated from the Parisian underworld.

Mr. Smith has already organized classes at the Plaza Hotel in this city, and the Bellevue-Stratford in Philadelphia. He is on the high road to fortune. Society appreciates highly refined art, especially when it concerns the feet, which requires no mental effort, don't you know!

♠

Now and then we get a little common-sense treatment from our English cousins, who as a class, I fear, will never accustom themselves to our abominable pronunciation. In a discussion of the subject, a recent issue of *The People* prints this:

"In a recent characteristic speech Miss Marie Tempest contributed still further light on this question of pronunciation. An American once said to her, 'What a pity it is you in England have such a horrible Cockney dialect.' Her reply was: 'Surely it is you who have a dialect?' 'Not at all,' was the American's reply. 'We speak English of the sixteenth and seventeenth century; but you have dropped the end of your words; you don't sound your 'r's,' and your 'h's' are signs of reproach.' And all the while we in England have been abusing the intolerable twang of the American, unconscious that it was the accent of those early English settlers who journeyed from our shores in the Mayflower to the 'other side,' which for years we have held in such contempt and dislike."

I don't know about our sixteenth and seventeenth century English, but of whatever vintage, we have it on London in the matter of h's and r's.

♠

Lewis Waller has no very high opinion of American managers and actors. In a signed statement on the actor-manager, printed in a recent issue of the Edmonton *Daily Bulletin*, Mr. Waller says:

"Of course, many English companies could come to Canada if it were done on the plan adopted by many American managers—that is, have one good actor and the rest of the company picked up anywhere. But that is not my way of doing it, nor is it the way of English managers generally. My own company here with me could go into any theater in the west end of London just as we are, without any changes being made in the cast.

"You cannot make a repertoire. It has to grow. So my feeling in the matter is that if Canada goes slowly in things theatrical, a better and higher grade of actors will develop in the Dominion than is the case to-day in the United States."

♠

Collin Davis, over a seductive cup of chocolate, at the Automat, on a recent night (it was Frank Witmark's treat) said:

"If someone should shout from the housetops, 'your play is accepted' it would set a thousand play-authors a-running, and I would lead the procession!"

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THE AMERICAN PLAY-WRIGHT

Manager A. H. WOODS is still skirmishing over Europe in quest of that elusive thing, a box-office success. At last accounts he was in Paris negotiating with PIERRE VEBER and another farce-writer to give him a piece that will postpone the day when the New York theaters shall be turned into garages.

We hope he will be successful. But we take issue with Mr. WOODS in declaring, as he did recently within hearing of the London *Evening Standard*, "I have to go there (Paris) because there did not seem to be any good material in America."

There is an ample supply of good material in America. The American playwright has turned out an unusually large quota of "good material" during the current season. But the American manager is not wholly to be relied upon as a criterion in this matter.

When we recall the vicissitudes of the average American playwright, particularly the lofty indifference and discourtesy of the American manager toward the native writer who offers him a play, it is a wonder that the American dramatist is not in the class with the long extinct dodo bird.

Need we allude to the fact that every season a play goes begging that ultimately scores an amazing success? Take Everywoman, Paid in Full, Within the Law as recent examples. The list might easily be amplified. Ultimately they did find producers, it must be admitted; but at least two of them were produced with fear and trembling, after their authors had passed through every disheartening ordeal which the unknown writer is heir to.

How many people have even a remote idea of the discourtesy encountered by authors before they are ever admitted to the sanctum of the American manager? In the estimation of most of these august gentlemen, the American playwright is a creature with the sinister power of transforming himself into a microbe prone to contaminate their vitals by getting into their lobster salad. And that, too, in view of the fact that London has reluctantly, but by the inexorable logic of events, been obliged to reckon with him as a material factor.

A TIP TO MANAGERS

Never in the history of the stage have the daily New York papers been called upon to give so much space to complaints of bad treatment accorded to playgoers in and about certain theaters. These complaints uniformly harp on the extortions to which men are subjected by ticket speculators alleged to be working their graft games in collusion with managers. To this in many sources is attributed the growing lack of interest by the public in the offerings of the theaters and the tendency to give the current plays, unless unequivocal successes, a wide berth.

It will be well for managers who have their own interests at heart to pay heed to these complaints and wherever possible to remove the cause. While it is not easily conceivable that a manager who happens to house a success should stand in with the speculators, it is certain that speculators are more active today than ever, in spite of the attempts made to legislate them out of business. The evil is openly worked under various pretexts, and in such a form as to give color to the charge that managers are aware of it, whether this be true or false.

Theater-going is largely a habit, and once that habit is complicated with undue vexations and suspicions of bad faith, the public will turn into other channels for the gratification of its desire for amusements.

Everything that adds to the price of theater tickets above that advertised, coupled with the movement abolishing orchestras or charging for programmes, is regarded by the general public as an extortion, and the manager who does not put his foot down on all such practises in time is in danger of estranging people from the theaters generally.

SUNDAY PERFORMANCES

WILLIAM FAVERSHAM is proving one of the best anti-Sunday performance propagandists in the West. He calls Sunday theaters degrading. There is a suggestion of anarchy in his statement that he "would carry a gun against them," as he is quoted in the Indianapolis *News*. There is some pith in Mr. FAVERSHAM's argument that "the manager has everything to gain by Sunday performances," while the actor—

But has the actor much to lose in the long run? Mr. FAVERSHAM does not appear to take into consideration the fact that Sunday performances were the vogue in the Western cities long before he ever came to the United States. Western managers are largely dependent on Sunday performances to make their theaters profitable. It has helped to make the West the most profitable field for theatrical enterprises in the country. Eliminate what has become a fixed institution in that section and the inevitable result will be to throw more actors out of employment than is already the case. It then becomes a question with many actors whether they would rather work on Sunday or not at all.

As to Sunday performances being degrading, that, it seems to us, implies a serious reflection on the theater in general. If a Sunday performance is degrading, it can't be pre-eminently respectable on Friday. We hold the contrary view.

In London it is next to impossible for a stray American to get a bite to eat after 12:30 Saturday night. We have not yet heard one American commend the Puritanic Sunday institutions as encountered there. Perhaps Mr. FAVERSHAM is used to them. But if American actors know which side their bread is buttered on, they will think twice before taking up his slogan.

A TRUCE DECLARED

The first important steps toward a truce between the theatrical factions have been taken at last. The Messrs. SHUBERT and KLAW and ERLANGER have come to an understanding with regard to the bookings in a number of important cities with a view to putting an end to the evils of over-booking.

This news will be received with satisfaction by the rank and file of those connected with the theatrical profession, but especially by the local managers of cities where the competition has been the keenest. Apparently the interests of the two factions will be kept separate, and this policy is desirable from various points of view. The monopoly of the amusement field is as much to be deplored as the present suicidal policy of over-booking. The best way out is a truce and an equitable apportionment of the attractions to the capacity of the amusement centers of the country, and this is the solution finally arrived at.

SPARKS FROM THE FLASHLIGHT

(*Rochester Union and Advertiser.*)

One of the local newspapers a day or two ago contained an account of an incident at a local theater which calls to mind a much abused practise. The article related that during the progress of the performance a large American flag was lowered from the flies and the band struck up "The Star Spangled Banner." A man in the uniform of the United States Navy, it was stated, was the only person in the audience who arose to his feet, and for this he was soundly berated by persons near him and commanded to sit down.

We do not believe this latter assertion. No American would interfere with another in his tribute to his flag or national anthem. What a good many Americans do object to, however, is the practise of stage folk of using the American flag or national air to bolster up their acts. They know that the sight of Old Glory or the sound of a patriotic tune will bring the audience to its feet and thus assure a good finish to what may be a mediocre number on the programme. This smacks of cheap patriotism. It commercializes the spirit of love and affection for the symbols of our glorious freedom.

No audience should be accused of lack of patriotism if it chooses to disregard the attempt of a performer to make the American flag win for his act the attention which it would not otherwise receive. It is often quite annoying to women with their laps full of hats and wraps, to gather these in their arms in the middle of a performance and rise to their feet to show their patriotism. They have to do it, however, as there are few brave enough to remain seated when everybody else is standing. They may be twice as patriotic as the persons on their feet, but unless they rise with them they are looked upon with suspicion.

We suggest that it would be much prettier and more patriotic if the national air were played at the close of each theatrical performance, at which time the audience could pay its proper tribute by rising and perhaps singing the anthem.

EDITOR'S LETTER BOX

C. M. LINDSAY, Brooklyn, N. Y.—We have no record of Helen Claggett.

SAM BRONTMAN, Chicago.—Julian Eltinge's route, as far as known by THE MIRROR, will be found elsewhere in this issue under "Dates Ahead."

FRANK S. SMITH, Brooklyn.—Present whereabouts of Louise McNamara is not known. She is not now appearing in Sam Bernard's company.

ROSE BROWN, Roxbury, Mass.—We do not know Jane Bliss's present address. A letter addressed in care of THE MIRROR can be forwarded to her.

CROTONA, The Bronx, New York.—The Alviene School of Stage Arts gives instruction in fencing and has a special instructor for that department. The address of the institution will be found elsewhere in THE MIRROR.

CONSTANT READER, Fort Worth, Tex.—Chester De Vonde, as far as can be ascertained, never played the title-role of Ben-Hur. Mr. De Vonde is a stock company actor and has headed his own company for some time.

V. W. M., Grand Forks, N. D.—Julius Hopp, who is associated with the Wage Earners' League, produced several dramas at the Bijou and other theaters, New York, during the Summer of 1911, among them being Youth and Baxter's Pardon. His address is 148 West Forty-fifth Street.

RUSSELL WALLACE, Saginaw, Mich.—Peter Pan was first produced at the Duke of York's Theater, in London, on Dec. 27, 1904, with Nina Boucicault in the title-role. The Barrie fantasy was produced at the Empire Theater, in New York, on Nov. 6, 1905, after a road tour which opened in Washington, D. C. Peter Pan was played for a season on the road by a company headed by Vivian Martin. Miss Martin, who made a very delightful "boy who wouldn't grow up," is now in a foremost role of Stop Thief, at the Gaiety Theater. Maude Adams was born on Nov. 11, 1872.

B. BEAG, Newark, N. J.—Guy Lindsley began his stage career in A. M. Palmer's production of Jim the Penman. His playing caused him to be engaged by Robert Mantell as juvenile man the following season. Next came appearances in The Struggle of Life, with Frederick Paulding; in The Fool's Revenge, two years with Madame Modjeska, with Louis James and Frederick Warde as leading man, and in support of Louis James on his individual starring tour. Mr. Lindsley has been appearing with Mr. Mantell for a number of seasons. Present address of Virginia Bronson and Henry Fearing not known.

NOT DIVORCED, SHE SAYS

EDITOR DRAMATIC MIRROR:

SIR.—My attention has just been called to an article in one of your recent numbers, wherein the statement is made that Byron Douglas and Marie Booth Douglas have been divorced. This is not true. Mr. Douglas and myself were married on the 30th day of June, 1888, and we have been separated, but never been divorced. Kindly correct statement and oblige,

MARIE BOOTH DOUGLAS.
85 Tonelle Avenue, Jersey City,
Feb. 10, 1913.

BOOK REVIEW

MRS. RAFORD, HUMANIST: A Suffrage Play in Three Acts. By Leando Brown. London, 1912: L. E. Landowne, Inc.

Although an advertisement to this play on the cover says, "It solves the enormous difficulty before all playwrights who attempt to dramatise the woman movement, in making the climax dramatic instead of didactic," one feels that "Mrs. Raford, Humanist," makes a much better sermon than it does a play. Mr. Brown probably does not believe he has warped the facts of human nature in order to make a narrow intellectual point, and he has not done so crudely or obviously. He has done so, nevertheless, by the much subtler fashion of using human figures as foils and situations, which are palpably invented, as arguments. There is small need here to enter into a description of the play's story. We read "Mrs. Raford, Humanist" with some interest, but it contains nothing striking or unusual enough ever to make it popular as closet reading and certainly not as a stage performance.

BROADWAY FAVORITES OF THE SEASON

Although comparatively new to New York audiences, Lolita Robertson shows remarkable ability as the wife in Fine Feathers, securing the interest of her audiences from the rise of the curtain and making all her situations with a naturalness that makes one entirely forget that she is acting a part.

Miss Robertson, who in private life is Mrs. Max Figman—her husband being a prominent member of the same cast and a well-known star on both coasts—cannot claim the East as her home. She was born in San Francisco, receiving her education in that city as well as making her professional debut there with the Alcazar stock, where in small roles she showed great promise and a tracted the attention of Mr. Figman. She was given an opportunity in his support, and

Moffett, Chicago.

LOLITA ROBERTSON.

has appeared with him as Betty in The Man on the Box, Celia in The Substitute and Portia Perkins in Mary Jane's Pa., scoring triumphantly in each. She has also been Mr. Figman's leading woman in his various special stock seasons at Salt Lake City, Portland, San Francisco and Seattle, where both have appeared as visiting stars for a season of from six to eight weeks.

Aside from stock work and in support of Mr. Figman, Miss Robertson has been seen in the East in connection with Henry Woodruff in Brown of Harvard and in Boston for a special season in a piece called Commencement Days, in which George Anderson, Katherine Florence and Miss Robertson were featured. She appeared as Nina Marsh in The Lancers and has scored as Little Nell in Old Curiosity Shop.

It is safe to predict that Miss Robertson will be seen at no far distant day as a star in plays specially arranged for her splendid attainments.

CHAMBERLAIN BROWN.

PLAYS AND PLAYERS

J. H. Morcher has leased the Grand Theater, Tiffin, O., for season 1913-14 and will take possession Sept. 1. C. O. Tennis of the Eastern Theater Managers Association will represent the house in New York City.

Minnie Dupree, who is now appearing on the Pacific Coast in a dramatic playlet, The Man in Front, by Arthur Sutro, will be seen in the East during the month of March. The sketch was first presented at the Union Square Theater, in New York, in November. Miss Dupree has a miniature dramatic company engaged in its presentation.

Grace Shanley, who with Juliette Shelby, was one of the original Virgies in The Littlest Rebel, will be at liberty after Feb. 10, owing to the closing of William Farnum's company. This clever little girl has had the unique experience of playing the part with all three Rebel companies, *i. e.*, Dustin's, William's, and Marshall's.

Owing to the sudden illness of Leslie Palmer, Malcolm Morley took the part of Gad in Joseph and His Brethren at an hour's notice and has been playing the role successfully since. Mr. Morley is a young English actor who played with John E. Kellerd in Shakespearean repertoire previous to his engagement in Joseph and His Brethren.

PERSONAL

CAMPBELL.—Before his departure for Bermuda, where he will rest his vocal chords awhile, Craig Campbell, who sings the leading tenor role in The Firefly, will present to Trentini a portrait of herself, in Hussar uniform, which the tenor, who is an artist of no mean ability, painted. Before he went on the stage, Campbell earned his living with the brush, and has had many illustrations printed. He was for a time on the staff of *Vogue* and the *Delineator*. The Trentini picture is about ten inches by twelve and according to friends of the artist is a "singing" likeness of the original.

CASTLES.—Dolly Castles, the youngest principal in the cast of The Man with Three Wives, made her first success when sixteen years of age as prima donna in the Gilbert and Sullivan operettas, under the famous Australian manager, J. C. Williamson. From Australia, Miss Castles went to London, where she was seen under the management of George Edwardes in The Girls of Gottenberg, Havana and other hits at the Gaiety. After that she appeared in The Day Gordons and other musical productions under Seymour Hicks. The first really notable hit of her career was as Jack in a Drury Lane production of Jack and the Beanstalk. Following a holiday in Germany, Miss Castles came to America a few months ago and made her initial New York appearance in The Woman-Haters Club. She solemnly avers that she intends to abandon the musical comedy stage soon for "straight" comedy.

FAGAN.—James Bernard Fagan, author of Hawthorne of the U. S. A., is an Irishman, and a godson and namesake of Bernard Shaw. The playwright is the son of Sir John Fagan, a celebrated surgeon of Great Britain. He was born in 1873 and educated at Trinity College, Oxford University. Though intended for the bar, and for a time engaged in the Indian Civil Service, he finally adopted the stage as a profession and played for four years; two seasons with F. R. Benson and two with Sir Beerbohm Tree. In 1899 he gave up acting and turned dramatist. His first play, The Rebels, was produced in the Spring of that year. Since then he has written a number of London successes, notably The Prayer of the Sword, Under Which King, Gloria, The Earth, False Gods, A Merry Devil and Bella Donna, the dramatisation of Hichens's novel.

FEALY.—Maude Fealy and James Durkin opened last Monday at Bridgeport in The Right Princess under the management of John Cort, and will go to Boston for an indefinite stay in the Hub. In the cast are Joseph Dailey, Julia Hanchett, Ethel Lodge, Howard Cridland, Marcia Harris and Teresa Dale. The scene of the play is laid in Long Island.

LACEBY.—Arthur Laceby, who created the role of Hicks in The Hundredth Man, and won one of the notable artistic triumphs of the season, came to the United States to appear in a typical "silly ass" part in Our Miss Gibbs. Although he had established himself as an actor of many parts in England, his conception of the silly Englishman pleased the American public, and thereafter he was cast for similar roles in The Girl I Love, A Gentleman of Leisure and The Rose Maid. He is a famous character comedian on the English stage, and the latest role he played is as different from those with which he has been associated in the United States as could be well imagined.

STAGE GOSSIP

Louise Randolph was obliged to retire from the cast of The Hundredth Man after the first performance at Wallack's Theater, last week, on account of an injury sustained in her dramatic scene at the close of the second act. Sara Biala will play the role of Kaia as a substitute until the play returns to New York, when Miss Randolph expects to be able to resume her part.

Henry Mortimer, well known as a leading dramatic actor, is with Edna Goodrich in her first vaudeville attempt. He plays the artist in the sketch, The Awakening of Minerva.

Edward Fielding, who is now engaged with Madame Nazimova in Bella Donna, will remain with this company for the entire season, visiting the Pacific Coast, where he was last season associated with the producing company of Oliver Morosco at the Burbank Theater, Los Angeles.

Children of To-day, a satirical comedy-drama by Clara Lipman and Samuel Shipman, was given its first presentation on any stage by Cohan and Harris at the Apollo Theater, Atlantic City, Monday evening, Feb. 17.

Ferdinand Tidmarsh, now in his twenty-fourth consecutive week with the Malley-Denison Stock at Lawrence, Mass., has established a large following in that city and is weekly receiving much merited praise. His recent successful roles were John Gale in The Barrier and John Burkett Ryder in The Lion and the Mouse.

PROMINENT CRITICS

Twelve years on the editorial desks of Southern newspapers, and seven years as dramatic critic of *The Item*, in New Orleans, have brought Calvert G. Stith closer to the stage world, probably, than any other newspaper man below Mason and Dixon's line. These twelve years, also, have given him the acquaintance of practically every big star in the United States, and the close friendship of every agent who goes to New Orleans—and, sooner or later, they all go there.

"Most advance agents," says Mr. Stith, "have a hard road at best, and I believe in making it as easy as possible for them, if they are leading really worthwhile plays. It is the same way with the actors and actresses. They are doing their best nine times out of ten, and they deserve credit for their efforts rather than censure for minor faults, which may come from a thousand causes other than lack of ability."

Moses and Sons, New Orleans.

CALVERT G. STITH,

Dramatic Editor New Orleans *Item*.

While discriminating, and decisive in dealing with shows which are over-advertised, or whose members do not "deliver the goods," Mr. Stith by this course has earned the respect of the managers of the various theatrical companies with which he has come in contact, as well as their friendship. Under his direction, *The Item* publishes a notable dramatic page.

Mr. Stith has been entertained at the Friars's Club and at the Lambs's Club in New York, and has a large cirlce of friends in the larger metropolis of the North. In addition to his troubles as dramatic critic, he finds time to entertain many of his traveling friends among the agents and the players who visit New Orleans, and one might imagine that his is the strenuous life. In spite of this, his good nature is only equaled, not exceeded, by his size. For "Cal" is a large person, large of frame and of heart, as many a wandering newspaper man and temporarily-embarrassed advance agent can testify.

PARIS HAS ALCOHOLIC PLAY

Paris, like New York, has had its stage lesson in alcoholism in Brieux's play of La Femme Seule.

In this play the heroine loses a love marriage because her dowry was embezzled. Then she loses her job on a woman's newspaper because the attentions of the editors forced her to leave. She is forced to leave a bookbindery, where she formed a union of the workwomen, owing to the hostility of the men workmen and is driven to return to the lover whom she has sworn never to marry.

The Paris critics pronounce it an interesting play, but do not take it seriously. It preaches anti-alcoholism, among other lessons.

The Question, which failed here two weeks ago, and which, like La Femme Seule, taught a similar lesson, deserved a better fate than befell it. It was a powerful and well constructed play. But what can you expect when the critics complacently assume to sense a solution, run away at the second curtain of a four-act play, and then sharpen their pencils for the *coup de grace*? It was a cruel, not to say stupid procedure.

Hindle Wakes, in its revived form, has made a deep impression on the dramatic critics and playgoers of Chicago, and will undoubtedly continue in this city for an indefinite period.

TRUCE IN THEATRICAL WAR

Klaw and Erlanger Issue Statement Announcing an Amicable Adjustment of Booking Difficulties with the Messrs. Shubert

The first conclusive announcement of the negotiations for a compromise between the Shuberts and Klaw and Erlanger, rival theatrical factions, was made on Friday evening last, when Messrs. Klaw and Erlanger gave out a typewritten statement announcing a truce in the long-pending war, based on an understanding with their competitors as to a number of large cities. This apparently foreshadows a complete understanding on all points of difference and promises early relief of the evils of overbooking, which has done so much to undermine prosperity in the field of amusement. This is the text of the statement:

"Inspired by the confusion and threatened demoralization which has attended the theatrical business the last five years, Mr. Erlanger last November began to evolve a plan whereby the theatrical business could be brought back to a plane of stability. Constant requests had been made upon him by producing managers and managers of theaters to bring about some such change in the general interest of the better class of theatricals. After several weeks of study he perfected a plan which he believed would bring about the desired betterment of the theatrical situation. This resulted in a number of conferences between him and Lee Shubert, in which Mr. Erlanger represented the Frohman, Klaw and Erlanger, Nixon and Zimmerman, William Harris and other allied interests, while Mr. Shubert represented the interests of the various Shubert companies and their associates, including William A. Brady, John Cort, and Fred Whitney.

"This plan included and anticipated no amalgamation of interests. The separate identity of the Shuberts was to be preserved and remain intact and unaffected, and they were to operate their various theaters and productions precisely as they are now doing; and Charles Frohman, Klaw and Erlanger and their various allies and allied interests were to continue their business on their present lines. They were to go on competing with each other for plays and actors as vigorously as ever, as both parties realized that success in the theaters lay in the excellence of productions and in the acquisition of suitable plays from the best authors. It was realized that the weakness of the situation lay in the fact that there were too many theaters catering to one class of attractions, and that therefore certain of them in certain cities should, by mutual consent, be devoted to other forms or grades of amusement.

"The plan outlined, which it is hoped to bring into effect and carry out successfully, embraces only the cities of Boston, Chicago, Philadelphia and St. Louis, where it is particularly emphasized that too many theaters are catering to the same kind of attractions and to the same theatergoers, to the detriment of the producing managers.

"It is believed that the plan evolved will result in great benefit to the authors by giving their plays a longer lease of life, and to the actors by giving them a longer engagement and by lessening the percentage of failures, and preventing the multiplication of the same class of entertainment running in the same city at the same time. Under the present system of booking, five musical attractions or five dramas are liable to appear in Boston, Chicago or Philadelphia at the same time. It would be of inestimable advantage to the producer if his production is not opposed by the same kind of play the same week in the same city.

"The contemplated arrangement would keep open the theaters that are now closed periodically in these various cities for lack of attractions, insuring continuous employment to the local people and more satisfactory and varied entertainment to the theatergoers; will assist the producing manager in securing casts and stop the country being flooded with 'Number Two' or inferior companies, and, it is hoped, bring about a condition that all producers and local theater managers have been striving for."

The statement is confirmed by persons speaking for the Messrs. Shubert.

The first intimation of a movement to bring the warring factions to terms was printed in THE MIRROR several months ago, when it quoted George Allison at length from an interview given out in Cincinnati. Those directly concerned in the negotiations on the part of the Messrs. Shubert were Hon. Joseph L. Rhinock and George B. Cox, of Cincinnati, and Samuel Untermeyer and Andrew Freedman, of New York, representing financial interests connected with the firm. For some time past meetings were held daily, but the details were kept secret until both sides were ready to make an announcement; but one of the parties to the negotiations gave out a statement which throws some light on the conditions involved in the negotiations then pending. This spokesman said:

"No complete amalgamation of business interests is contemplated. The object of the recent meetings is a division of territory throughout the country.

"It is planned to have the activities of the two parties in the amusement world controlled by a board of ten directors, five from each side. In case of a deadlock it would be necessary to have one man to whom the matter could be referred for final arbitration.

"Up to the present time it has not been possible to settle on any person for this post. One side is in favor of a lawyer to arbitrate any difficulties that may arise, while the other wants a theatrical manager. So far it has been found impossible to agree on this one point mutually."

Whether this plan of amalgamation has been adopted is not yet known.

A statement printed to the effect that Henry W. Savage had deserted the Messrs. Shubert and that he would place ten attractions in the field next season to be booked through Klaw and Erlanger, was stoutly denied at the Savage offices. The statement was ridiculed on the ground that Colonel Savage had his choice of theaters on both sides and had no difficulty in securing such bookings as he desired.

Incidentally a denial was made of rumors that Colonel Savage would retire as a producing manager.

KERKER ON THE MUSICAL VOGUE.

(*Continued from page 3*)

course there have been comic operas since the year one; but Mr. Kerker was the first to write a comedy with music, the precursor of so many modern entertainments for that peculiar class, "the tired business man." Perhaps he had some comparisons to draw between the musical comedy of twenty years ago and the musical comedy of to-day.

"When I wrote my long series of successes, which were put on at the Casino," said Mr. Kerker, "the author had the principal voice in the interpretation of the piece. The cast was the medium through which he worked to express his idea. To-day the prima donna and the principal comedian alter and tear his composition to suit what they think are their 'personalities.' Then, an author could make his play consistent and logical, and, strange as it may seem, artistic. The attitude of the modern manager is well summed up in the contention of one I know, who claims that the author and composer should be barred from the theater as soon as the rehearsals commence. If you attempt to do anything artistic to-day you are laughed at. Art has flown out the window."

It would be impossible in the short space at my disposal to include all the interesting things Mr. Kerker said. Among them was Mr. Kerker's opinion that the three great men living to-day were Emperor William, Theodore Roosevelt and Oscar Hammerstein. The latter's indomitable spirit he believes to be impossible to quench, and, as an example of it, he cited an anecdote. Mr. Hammerstein, it seems, made a bet with Mr. Kerker that he could write an opera, "fit for Metropolitan production," words and music, and design the costumes and scenery in forty-eight hours. The opera was to take one hour in playing. Mr. Hammerstein was locked up in a hotel and guarded. Sure enough, he wrote the miniature opera; and, further, put it on. But it was a flat failure; and Mr. Kerker always has believed he won the bet, although Hammerstein showed the quality of his spirit.

Mr. Kerker explained very interestingly on the piano how the catchiness of the Gaby Glide depended on one note—a minor seventh, I think he called it. He used this as an illustration of individuality in musical composition. "To have an original and individual rhythm in your music," said Mr. Kerker, "is as natural as to have an individual rhythm in your breathing." Then he played a single theme in ragtime style, in simple style, and finally in his own quick and vigorous style, to exemplify his point. Although Mr. Kerker says quite the most difficult thing in writing a musical comedy is to hit upon an appropriate title—the next hardest thing being to get it produced, and the easiest of all to write it—I for one do not agree with him. The hardest thing in the world is to find a composer with individuality and a distinctive style of his own, like Mr. Kerker.

H. E. STEARNS.

LILY CAHILL TRANSFERRED

Lily Cahill, who is now appearing as Asenath, the high priest's daughter, in Joseph and His Brethren, will be transferred by her managers, the Liebler Company, to the company that is to appear in Ernest Poole's A Man's Friends early next month. Miss Cahill's place in the big Century Theater spectacle will be taken by Dorothy Parker, the young daughter of the author of the play. Miss Parker created the role of the heroine in her father's Pomander Walk some years ago.

Gould and Marsden, Inc., N. Y.

LITTLE MISS VIOLA SAVOY.

Little Viola Savoy, with Marshall Farnum's The Littlest Rebel company, is not only the youngest star on the American stage, but also one of the most charming and winsome of girls. The company is now touring the West, where Miss Savoy is acclaimed by the public and press as an emotional actress of unusual ability, alternating pathos with comedy and grief with joy with the art of the true histrion.

The young woman has the achievement of some one hundred and twenty-five parts to her credit, while still in her "teens." She has played with Eleanor Robson, H. B. Warner, Thomas Jefferson, James O'Neill, Rosalind Coghlan, Andrew Mack, Edith Wynne Matthison, Jessie Busley, Norman Hackett and others. She has also played in stock in Boston, New York and Buffalo.

THE PUBLICITY MEN

Tarkington Baker has taken up his new duties as general press representative for William A. Brady. The choice of this successor for Leander Richardson is generally regarded with favor in professional circles, as Mr. Baker is a brilliant newspaper man, with many charming personal attributes. He has been conducting one of the most readable pages of interviews in the New York *Review* for several years past and writing the theatrical criticisms for that journal.

Percy W. Heath, well-known newspaper man and critic, has assumed the duties of general press representative for Henry W. Savage.

If you frequent the public libraries you will be apt to see Elsie Janis these days. From her diligent publicity man we learn that she has been asked to write an article on "Cinderella on the Stage" for a magazine, and that she spends her spare time securing files for data on the origin of the Cinderella story and for an account of famous players who have appeared in the part.

From the same spring of wisdom we discover also that Mrs. O. H. P. Belmont and Mrs. J. B. Speyer, who with Elsie Janis and Mrs. Fred Stone are interested in promoting a protective association for chorus girls suggested by Florence Williams, of The Lady of the Slipper company, have called a meeting to arrange ways and means for establishing this project. Elsie Janis is president, Mrs. Stone vice-president, and the other officers are Queenie Vassar, secretary; Vivian Rushmore, treasurer; Lydia Lopoukowa, Lillian Lee, and Peggy Wood, directors.

Far be it from any newspaper to doubt the authenticity of a "press" story when it is as entertaining as the following: "Josephine Pritchard, superintendent of the Emergency Hospital at the Hippodrome, received a letter recently from Texas, in which the writer, who said he had read of her occupation in a weekly paper, asked her to put him in touch with 'some pretty little brunette at the Hippodrome who is lonesome and wants to correspond with a lonesome but jolly cowboy.'"

Our notion of the height of incongruity is "some pretty little brunette" at the Hippodrome and the state of lonesomeness.

"This is the Red Card to remind you that I have not forgotten. When you receive a Black Card you will know the end is at hand.—'The Master Mind.'" It is so much pleasanter to receive these harmless press-agent cards than real black-hand warnings!

Wells Hawkes, who recently added to his repertoire of activities by becoming a blackface comedian, is reported seriously ill in a local hospital, and his many newspaper friends are planning to have him removed to his home in Baltimore.

Harry Sloan, recently advance man for Little Boy Blue, under the management of Henry W. Savage, has returned to New York seeking fresh fields and pastures new.

David H. Wallace, up to last week connected with the publicity department of the Liebler Company, has gone out ahead of Channing Pollock's production of The Gun Men of the Lower World, for which "Jack" Rose is said to be furnishing the dramatic material.

It used to be said that all good Americans when they die go to Paris. And all good press agents when they die (metaphorically speaking) in the publicity field go into producing. It is well known on the Rialto that James Shesgreen, late general press representative for Henry W. Savage, is to be affiliated with Maurice Campbell and Henrietta Crosman in a series of new productions, which this latest producing company is shortly to put on the stage for public approval.

ACTORS MARRIED

Grace Lillian Ellsworth, daughter of Mr. and Mrs. Harry Ellsworth, and only sister of Johnny Ellsworth, was married to Charles E. Mack, of Swor and Mack, at Washington, D. C., on Feb. 7.

FAVORITES IN WASHINGTON, D. C.

Frances Starr Welcomed Back in "The Case of Becky"—Musical Events That Crowded Houses with Fashionable Audiences

WASHINGTON, D. C., Feb. 18 (*Special*).—The David Belasco presentation of The Case of Becky, with Frances Starr again achieving a sterling success in her remarkably artistic portraiture of a dual role of widespread personality, proves a lodestone that attracts to the National a very large and distinguished audience.

The engagement of Raymond Hitchcock in The Red Widow, just closed at this house, was a strong duplicate of a former successful appearance in this strongly appreciated musical comedy of elaborate production.

W. A. Brady has an expensive production on view this week at the Belasco, which is bound to be liberally discussed, The Painted Woman. [The plot of The Painted Woman is given in the Baltimore letter in this issue.—ED. MIRROR.] Next week, The Merry Countess.

Ready Money, the James Montgomery enjoyable comedy drama, which was new here, caught on from the start and a big winning week was the result, with a performance and interpreting company that could not be denied, with personal hits by Hans Roberts, a talented Washington actor.

The Yellow Jacket, a unique yet strongly talented attraction, scores a strong success with a crowded Columbia audience on its first night's commencement. Next week, Charles B. Hanford and R. D. McLean, including associate stars in Odette Tyler and Marie Drofnah in repertoire of Shakespearean productions.

One of the best and most enjoyable minstrel performances yet given by George Evans's "Honey Boys" was that of the past week. George Evans had as guests Thursday night, Clarke Griffith, manager, and officials of the Washington Baseball Club, players of the team who have reported, and the sporting editors of the local papers.

The third concert of the Washington Symphony Orchestra last Tuesday afternoon at the Columbia was a notable triumph for the director, Heinrich Hammer, who had his celebrated local organization in perfect form in a programme of rare musical excellence which was manifestly interesting to a crowded audience that was vociferously appreciative of the excellent work. Deepest interest was centered in a noted number by a local composer, A. Tregina, Suite Characteristique, Rhapsodic Hongroise, Polanaise, Lament Persane and Danse Cosaque, which was perfectly interpreted. Mr. Tregina is a valued member of the United States Marine Band and his composition, with a full orchestra, was given for the first time. Mrs. Helen Donahue De Yo, a talented Washington soprano, was the soloist of the occasion, singing Beethoven's "Ah Perfido" and the cavatina from Gounod's Queen of Sheba.

Other noted musical events of the week was the National's crowded auditorium, gathered to hear the concert of the Philadelphia orchestra, under the direction of Mr. Stokowski, its new leader, in Wagner and Tschaikowsky numbers, with Ysaye, the violin virtuoso, as the soloist, to a big, crowded house Thursday afternoon, and the second appearance of the Chicago Grand Opera company, at Chase's, Friday afternoon, with Madame Tetrazzini appearing in the title role of Donizetti's Lucia di Lammermoor, when the house held a record audience of 2,342 persons, with a splendid ovation tendered the star.

The Great Divide is an attractive current week's offering at the Academy of Music, under Rowland and Clifford's direction, presenting a very excellent company, headed by Albert Phillips as Stephen Ghent and Lelia Shaw as Ruth Jordan. Rainey's African Hunt Pictures was the largest kind of a drawing attraction at this house during the last week. The Country Boy follows.

During the past week Manager Chase presented one of the biggest and most attractive headliners in Ethel Barrymore that ever graced a Chase bill.

The second week of Poli's Stock season presented with success Get-Rich-Quick Wallingford. The current week's offering is The Warrens of Virginia, which will signalize the return as leading lady for the season of Izetta Jewell, in the role of Agatha Warren, with Mark Kent a most reliable actor in the Frank Keenan part of the general. Next week The Man of the Hour.

JOHN T. WARDE.

WILL PATENT SCENIC EFFECT

Thurston-McCormick Co., Inc., Own Rights of Big Engine-Automobile Effect

Many people have admired the electrical effect in The Honeymoon Express at the Winter Garden. It imitates vividly and realistically a race between an automobile and a steam engine—first we see the headlight of the train winding among the hills, then the glare of the auto's lamps; they come nearer and nearer, finally crashing almost into the footlights themselves. The Thurston-McCormick Company, Inc., who own this striking electrical stage effect, have applied for exclusive patents for the device and will rigidly prosecute any infringements of their rights.

MISS DRESSLER COMING

Vaudeville Company Will Follow Harry Lauder at Broadway Next Week

Marie Dressler and her special vaudeville company will come into the Broadway Theater on Monday, March 3, for an engagement, following Harry Lauder. The show opened in New Haven on Saturday night. A feature of the performance is a burlesque of Camille, in which Miss Dressler and Jeff De Angelis appear, and which follows an actual scene from the Dumas drama with Robert Drouet as the Duval. Albert Krausse, one of the best known musical directors, joined the show last week on a moment's notice.

"JENNIE" REIFFARTH DEAD

Jeanette Reiffarth, a member of The Romance company, who suffered a stroke of paralysis during the engagement of the company at Harmanus Bleecker Hall, week of Feb. 2, died at St. Peter's Hospital, Albany, N. Y., on Feb. 15. The body was taken to New York the afternoon of the same day. Mrs. Reiffarth was sixty-five years old and had been on the stage for nearly fifty years, and has appeared in many notable productions. She made her first stage appearance as a soprano singer in a German stock company at the old Stadt Theater, in New York, in 1864, where the Windsor Theater stood. She went to San Francisco and sang the role of Carline in the first production of The Black Crook. Engagements then followed with the original Tourists cast, The Queen's Lace Handkerchief, The Merry War, The Tyrolean, and Trilby. Later she assumed "character old women" roles with Robson and Crane, Modjeska, Nat Goodwin, and Rose Eytinge. Her last appearance was in the two opening performances of Edward Sheldon's new play, The Romance, in Albany, N. Y.

Her husband, who was a well-known comedian, died some years ago. She leaves a son, Oscar, and a daughter, Ottilie, wife of Otto Weil, representative of Gatti Casazza, manager of the Metropolitan Opera company.

"MADAME SHERRY" FOR STOCK

Madame Sherry, the biggest success of recent years, is now available for stock, having just been released after touring the entire country for the past four years, under the direction of Messrs. A. H. Woods, Frazee and Lederer. Sanger and Jordan are the exclusive agents for this piece, one of the best money-getters ever produced in America. Madame Sherry does not require a large cast, and any competent leading lady who can sing can play the title role; while the book is a great farce-comedy in itself.

"LOTTERY MAN" IN VIENNA

Mrs. Young's lively farce, The Lottery Man, was recently produced at the Burg Theater, Vienna, and was received with genuine approval under the German title, A Way to Win a Husband. Negotiations were conducted through Hans Bartsch, of New York. Madame Senders and Herr Korff, in the two leading roles, are said to be exceedingly amusing.

NEW TRIO "MAKING GOOD"

Such favorable comment has been showered on Longstreet, Harker and Johnson, a trio of clever young entertainers now playing at Keith's, Jersey City, that they merit a special word. Especially amusing are their songs and accompany "patter." They may be confidently looked to to be heard from in the future.

"MARIA ROSA" PRODUCED

In Boston last Monday was given a performance of the Spanish play Maria Rosa, translated by Marburg and Gillpatrick. The performance was one of the scheduled plays of the Toy Theater and was repeated on Tuesday, and will again be played on Thursday. A dress rehearsal verdict is that it is a drama of tremendous force, with a note of sustained pathos.

CRITIC'S WIFE SHOT

Mrs. Marie Henderson, wife of W. J. Henderson, musical critic of the New York *Sun*, was accidentally shot by her daughter, Mrs. F. H. Petrie, who mistook her for a burglar, in San Francisco, on the night of Feb. 15. She will recover, as the wound is slight. Mrs. Petrie fainted and was prostrated.

TYPOS' ANNUAL BALL

The sixty-third annual reception and ball of Typographical Union No. 6 ("Big Six") is announced for the eve of Washington's birthday, Feb. 21, at the Seventy-first Regiment Armory. Tickets are $1, including wardrobe check, and the proceeds will be devoted to the hospital fund.

MAUDE LEONE

AVENUE THEATRE, VANCOUVER, B. C.

Maude Leone Scores A Triumph

New Leading Woman at the Avenue Fairly Takes Town by Storm in "All of a Sudden Peggy."

A most fascinating creature in the person of the new leading woman of the Lawrence Stock Company appropriated to herself the time-honored boast of our old army friend, J. Caesar anent arriving, looking the place over and taking the whole works—horse, foot and dragoons—at the Avenue last night.

Truly Maude Leone stormed the town, and the town, or at least so much of it as can be packed and jammed into that particular theatre, capitulated.

Something unique happened in the first act of that delicious comedy, "All of a Sudden Peggy" last night, for on Miss Leone's first appearance there was such a tumult of welcoming applause that the young lady in question was not permitted to say her lines until she stepped out of the picture long enough to make a speech.

Now, a stage reply to an address of welcome at the very beginning of a play by an actress who is almost entirely unknown to an audience is something entirely without precedent. But Miss Leone did it because the folks insisted, and it was charmingly done. The fascinating young actress tasted the highest delights of triumph when she made her local debut in stock and made her position here doubly secure. Local theatregoers and the theatre management is to be congratulated on the coming of Maude Leone. As the irresistible Irish minx who manages to muddle and befuddle a series of hilariously funny situations, Miss Leone was a sheer delight. She has youth, beauty, vivacity and undoubted genius (as a comedienne in her favor, together with careful schooling in the acting art. Her performance left not the slightest chance for adverse criticism.—Vancouver *World*, Feb. 4, 1913.

Avenue Leading Lady Big Success

Seldom in the history of a theatre in Vancouver has greater applause swept over the footlights to greet an artist than greeted Miss Maude Leone last night at the Avenue upon her first appearance as leading lady in "All-of-a-Sudden-Peggy," the play billed for this week at that popular playhouse.

Manifestly touched by her reception, Miss Leone made a pleasing little speech of thanks, in which she stated that she had always wished to play in Vancouver, and that she hoped she would be able to please the audiences. Judging by the storm of clapping and the repeated curtain calls after each act, Miss Leone may be assured that she has succeeded in her wish and that as far as her audiences are concerned, she has come to stay.—*The Sun*, Vancouver, B. C., Feb. 4, 1913.

THURSTON-McCORMICK CO., Inc.

own the engine-automobile race effect now being presented in "The Honeymoon Express" at the Winter Garden, New York City. It was built in the shops of this Company and patents have been duly applied for in all countries and the same is fully protected, and any infringements thereon will be vigorously prosecuted.

"—And sophisticated Winter Garden audiences goes wild over splendid electrical effect."
—N. Y. Times.

"—And is as exciting as a scene from 'The Whip.'"—Telegram.

"Standing out from a score of interesting features it was the melodramatic touch to the production that seemed to please the audience most. This was a scenic race——"
—N. Y. Herald,

"One scene in 'The Honeymoon Express' was really worth while."—N. Y. American.
"It was unquestionably this mechanical feature."—N. Y. World.
"A real-looking locomotive moves on the stage. Many sitting in the front rows of the orchestra were almost on the point of jumping out of their seats."—N. Y. Press.

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LOUISVILLE, KY.

Macauley's was dark entire week Feb. 10. Underlined there are David Belasco's The Woman and John Drew.

Harry Lauder was a strong card at the Shubert Masonic Feb. 12. Edna Whistler, a Louisville girl, is a member of his co. The Minneapolis Symphony Orchestra and Sousa's The Glassblowers follow.

Eugenie Blair was more than good in Madame X at the Walnut Street Feb. 9.

George Sidney in Busy Izzy opens at the Walnut Feb. 16.

The Gay Masqueraders, featuring George B. Scanlon and Frank Adams, drew well at the Gayety and High Life in Burlesque at the Buckingham was a big hit week ending Feb. 15.

At B. F. Keith's vaudeville house the bill included Arthur Sullivan and co., Sully and Hussey, Stuart Barrow and co., the Loleen Sisters, James J. Morton, and John E. Henshaw and Grace Avery.

Hopkins, the new vaudeville house, had a big week Feb. 9-15. A first-class, high-class bill was offered, and the patronage was good.

The German co. of Cincinnati will present Die Fuent Frankfurter at the Shubert Masonic Feb. 17.

Rumor has it that Presley L. Hamilton, our own "press" of the Macauley box-office, is soon to become a benedict. He is one of the most popular of the box-office officials of the Louisville play houses, and the lady is to be congratulated.

Irvin C. Simon will be the manager of the new theater to be erected at Fourth and Jefferson streets, the co. will operate a chain of theatres in Nashville, Atlanta, Birmingham, New Orleans, and other points in the South.

Mrs. Carrie Rothchild Sapinsky lost her suit against the Western Union Telegraph Company for alleged failure to deliver a telegram sent her husband while playing an engagement in Naughty Marietta.

The change of Hopkins, which puts that house in the amusement field as a straight vaudeville one, meets with popular favor. A. C. Steuver, of St. Louis, who is financial man of Hopkins, is here conferring with Manager Harry Bilger. The same management controls Louisville's most popular open-air place, Fontaine Ferry Park, and Mr. Steuver will soon leave for the East where he will complete arrangements for the Summer season at the Ferry.

CHARLES D. CLARKE.

DATES AHEAD

(Received too late for classification.)

AT BAY (Messrs. Shubert): Buffalo, N. Y., 24-March 1.
BABY MINE (William A. Brady, Ltd.): Detroit, Mich., 24-March 1.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): East Liverpool, O., 22.
CHAUNCEY-KEIFFER (Fred Chauncey): Cortland, N. Y., 17-22. Oneonta 24-28. Kingston 3-8.
CLARK, DELLA (J. F. Sullivan): Marlin, Tex., Waco 20. Ennis 21. Corsicana 22.
FORTY-FIVE MINUTES FROM BROADWAY: Ardmore, Okla. 24. Gainesville, Tex., 25. Fort Worth 26. Weatherford 27. Thurber 28. Abilene March 1. Coleman 3. Brownwood 4. Ballinger 5.
GHOST BREAKERS (Maurice Campbell): New York city March 3—indefinite.
GIRL AT THE GATE (Harry Askin): Indianapolis, Ind., 27-March 1.
GIRL OF THE SUNNY SOUTH (W. C. Downs): Hancock, N. Y., 21. Walton 22. Delhi 24. Sidney 25.
HANKY-PANKY (Lew Fields): Pittsburgh, Pa., 24-March 1.
HILLMAN'S IDEAL STOCK (Harry Schnal): Courtland, Kan., 20-22. Franklin, Neb., 24-26. Guide Rock 17-March 1.
HITCHCOCK, RAYMOND (Cohan and Harris): Buffalo, N. Y., 24-March 1.
HUMAN HEARTS: Rochester, N. Y., 27-March 1.
LITTLE MILLIONAIRE (Cohan and Harris): Rochester, N. Y., 24-26.
LONG, FRANK E., STOCK: Geneseo, Ill., 24-March 1.
MADAME X: Cherokee Ia., 21. Sioux City 22, 23. Ida Grove 24. Carroll 25. Boone 26. Grinnell 27.
MILLER, HENRY (Klaw and Erlanger): Cleveland, O., March 3-8.
O'HARA, FISKE (Augustus Pitou, Jr.): Cleveland, O., 24-March 1.
PRICE SHE PAID: Concordia, Kan., March 1.
READY MONEY (H. H. Frazee): Cleveland, O., 24-March 1.
SERVANT IN THE HOUSE: Steubenville, O., 26.
SHEA, THOMAS E. (A. H. Woods): Buffalo, N. Y., 24-March 1.
SILVER WEDDING (H. H. Frazee): Detroit, Mich., 24-March 1.
SIR HOPKINS: Rochester, N. Y., 24-26.
TALKER, THE: Baltimore, Md., 24-March 1.
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): Baltimore, Md., 24-March 1.

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SOUBRETTE—Ingenue wanted for Vaudeville. Young lady of experience. Call daily, 12 to 2. HERBISON, 103 W. 61st Street.

BLANCHE A SPELL-BINDER

Miss Bates Vigorously Campaigning in Her Husband's Political Fight

DENVER (*Special*).—Blanche Bates, now Mrs. Creel, of Denver, whose husband is making a fight for government by commission, has taken the stump and is ably seconding Mr. Creel. Indeed, she scored a triumph as great as a political spellbinder as ever she did as an actress, when she addressed a gathering of a hundred Denver women on Feb. 11, and urged them to leave their dishpans and their dusting to fight for the adoption of a commission government. She declared that in this age of specialists the government should be specialised.

"I never dreamed of making a political speech," said Mrs. Creel, "but it seems to come like second nature, and if the race is close I shall take a soap box and go out on a street corner and address the multitude."

Mrs. Creel calls her talks "the impressions of a rank outsider on the inside by marriage."

BENRIMO IN ENGLAND

J. Harry Benrimo is in England preparing for the London production of The Yellow Jacket, which will be given with a complete English cast. The American company have canceled many of their dates, to appear for six weeks in Boston, and then go direct to Chicago. The company remains the same as at the Fulton, except for David Powell, who has replaced George Relph; Lorian Leon, the stock favorite, and Edward Coldrock, recently seen in Kismet and The Ne'er-Do-Well, who by his rapid rise has received attention in the Chinese play.

SCALPER DEFEATS KEITH

In the war now being waged against the ticket speculators by B. F. Keith, the former scored when Lawrence Bracken, who is employed by J. B. Campbell, of 2106 Seventh Avenue, this city, was discharged by the Night Court on Feb. 11.

Campbell's office is on the second floor of 2106. His speculators shout the prices of tickets from the doorway. Manager Saunders, of the Alhambra, caused the arrest of Bracken.

Magistrate Herbert upheld Bracken, contending that he had a right to sell tickets from the doorway so long as he did not obstruct the sidewalk.

ACTORS MARRIED

James J. Muiry and Aliene Durano, members of the Get-Rich-Quick Wallingford company, now playing the New England towns, were married on Feb. 8, at Bangor, Me. The ceremony was performed by the Rev. Oscar Smith, of the First Methodist Episcopal Church, of Bangor. Mr. and Mrs. Muiry are playing the respective parts of Eddie Lamb, the head clerk, and Gertrude Dempsey, the landlord's daughter, in Get-Rich-Quick Wallingford.

WILLIAM HAMMERSTEIN TRIAL

The misdemeanor charge against William Hammerstein for permitting a performance in the Manhattan Opera House on Sunday night, Nov. 27, 1910, will again come up in Special Sessions for trial, a demurrer sustained by justices of that court being reversed by the higher court. Hammerstein objected to the affidavit on which he was arrested, on the ground that more than one crime was charged in a single count.

PHYLLIS GILMORE ILL

Phyllis Gilmore, leading lady with the Empire Stock company, Pittsfield, Mass., was taken sick with pneumonia on Feb. 12. Dr. H. H. Bard ordered her removal from her room at the American House to Hillcrest Hospital. Lillian Browne, of Tarrytown, N. Y., a sister of Victor Browne, leading man with the Empire Players, was drafted into service and she is reading Miss Gilmore's part this week in The Sign of the Four.

ROYLE SUES FOR TITLE RIGHT

Edwin Milton Royle, author of The Unwritten Law, has begun proceedings against the Gagnon-Pollock Stock company, in Houston, Tex., for unlawfully using the title of his play, which was produced in the Fulton Theater, this city, on Feb. 7. The Houston play is said to be totally unlike Royle's drama.

EDNA GOODRICH SUED

Edna Goodrich was sued in the Supreme Court of New York, on Feb. 18, by Gustave Beer, Ltd., a Paris dressmaking firm, for the recovery of $3,490, which the plaintiff alleges is due for gowns delivered on dates ranging from July 10, 1911, to Aug. 10 last. According to the complaint, the gowns were delivered to Miss Goodrich while she was in Paris.

COLUMBIA COMEDY PLAYERS

Sometime during the week of March 31 the Columbia University Players will present the musical comedy Alan of Aklanberg in the grand ballroom of the Hotel Astor. The book of the piece was written by S. M. Janney; the music was selected from student composers of Columbia by competition. After its week run here the musical comedy will go on a short tour, playing Pittsburgh and Washington.

ACTRESS, DYING, EVASIVE

Stricken Unconscious When About to Tell Facts of Attack

Very little hope is entertained for the recovery of Olga H. Wells, the actress found assaulted in her room at the Gehring Hotel, in Memphis, on the morning of Feb. 8. She hovers between life and death at the City Hospital, and the mystery grows deeper. She told the nurse she had an eighteen-year-old daughter, but would not say where she was. From what could be gathered a sister is believed to live in Chicago. W. J. Hayes, chief of police, received a telegram from J. H. Tobin, acting captain of detectives of the Chicago police, as follows: "Cora Sheppard wishes to know the condition of Olga Wells; also if in need of money. Answer. Cora Sheppard, 452 Roslyn Place."

The woman promised the nurse she would tell about the crime. As she was about to talk she lapsed into unconsciousness. A convulsion followed.

The woman is thirty or thirty-five years old, a blonde and rather good looking. Letters found show she had wired to some theatrical people in Hot Springs, asking for money.

BAILEY WILL CONTEST

Mrs. Hutchinson, Contestant, to Examine Trustees' Books

Mrs. Anna Isabelle Hutchinson won a point on Feb. 4 in the contest to settle the will of her sister, Mrs. Ruth Louise Bailey, wife of the noted circus king, when Supreme Court Justice Joseph Morschauser granted her an order to examine all the books of Joseph and J. T. McCaddon, the trustees of That the estate was worth $3,250,000, instead of $1,750,000, as the trustees' accounts show, is the claim of Arthur M. Johnson, attorney for Mrs. Hutchinson.

The last will of Mrs. Bailey, made in 1908, cut Mrs. Hutchinson off with an annuity of $10,000.

ARRESTED FOR REBATING

Frank P. Dwyer, of the passenger traffic department of the Grand Trunk Railway in this city, was arrested on a Federal Grand Jury indictment charging conspiracy in granting rebates to the Empire Circuit Company in transporting theatrical companies. It is alleged advertising was done in theater programmes by the railroad under an agreement to conceal the existence of the rebate agreements.

ACTORS' FUND HOME NEWS

After having been fifteen consecutive weeks in the S. R. Smith Infirmary, Staten Island, N. Y., Effie Germon returned to the Actors' Fund Home, improved in health, on the 1st inst.

John Brown, formerly a dramatic and vaudeville engaging agent of New York City, and the brother of Col. T. Alston Brown, became a guest of the Actors' Fund Home, on the 4th inst.

INA CLAIRE TO LONDON

After Easter the London Gaiety Theater will abandon The Sunshine Girl and present the English version of a German musical play called The Magic Film. The London Pelican says: "We are to see a new leading lady in the coming piece. She is Ina Claire, who made a big success as the heroine in The Quaker Girl in New York, and of whom great things are expected here."

ACTORS AID STARVING FAMILY

Led by Mr. and Mrs. Oscar Mouvet, of the Orpheum vaudeville circuit, members of the Orpheum Road Show, on the night of Feb. 7, took an auto load of food and clothing to a needy family at 51 South Fifth West, Salt Lake City. They found six young children almost starving and a sick mother. The father has been out of work.

NEW MANAGER AT PORTLAND

Joseph A. McConville, one of the best known of the younger newspaper men of Portland, Me., has been chosen manager of the New Portland Theater to succeed I. M. Mosher, who has been selected to take charge of Keith's Hippodrome.

PERCY PLUNKETT ILL

Percy Plunkett had to undergo a serious operation at the Post Graduate Hospital in New York some weeks ago, and will not be permitted to leave the hospital for five weeks more. He is sufficiently well, however, to see any friends inclined to call on him.

ELSNER IMPROVING

Edward Elsner is just recovering from an attack which threatened pneumonia. He was suddenly prostrated on Feb. 11 and only the promptest measures of his physician pulled him through. Mr. Elsner was rehearsing a new play for William A. Brady when the attack came upon him.

MISS IVES IN "THE ATTACK"

Charlotte Ives, whose engagement to Antonio Scotti was recently reported to have been broken off, has joined John Mason's company in The Attack.

NOT AGAIN ON BROADWAY

After the Closing of "Broadway Jones," G. M. Cohan Will Act No More

Next Saturday evening G. M. Cohan's comedy, Broadway Jones, will close, after a run of six months at the Cohan Theater. It will begin its tour in Chicago. Mr. Cohan announces that Saturday will mark his final appearance as an actor on Broadway. Mr. Cohan will present himself in this play in all the larger cities next season, and then, as a player, "the American stage will see him no more."

In making this announcement Mr. Cohan desires to reiterate that his secession from the play-acting end of the amusement field does not mean that he is retiring from business or that he will cease to write for the stage. "On the contrary," says Mr. Cohan, "I hope that the quiet atmosphere that I shall seek in the life of a country gentleman will provide me a lot of new inspiration and writing inclination, and while I am engaged in that endeavor my partner, Sam H. Harris, will continue, as he has always done, to handle the business interests of the firm, which I hope will be in the production end of the amusement business for many seasons to come."

Commencing Monday, Feb. 24, May Irwin, under the management of Liebler and Company, will be presented at the Cohan Theater in a new comedy entitled Widow by Proxy, written for Miss Irwin by Cartherine Chisholm Cushing.

BUFFALO BILL ILL

Veteran Scout and Showman Has Pneumonia —Complete Postponement of D. A. R. Function

ST. JOSEPH, Mo. (*Special*).—Upon receipt of a message on Feb. 11, advising that Colonel W. F. Cody (Buffalo Bill) is ill of pneumonia in London, Ont., the unveiling of the monument erected here by the Daughters of the Revolution commemorating the pony express has been indefinitely postponed.

Colonel Cody had accepted an invitation to deliver an address upon this occasion and was to be the guest of honor at a banquet following the unveiling.

NEW COMEDY BY J. M. BARRIE

To Be Acted by Maude Adams Next Year at Empire

Charles Frohman has fixed upon Jan. 12, 1914, as the night for Maude Adams's first appearance in a new comedy which is now being completed by J. M. Barrie. This opening performance will follow a Christmas season of three weeks in Peter Pan at the Empire Theater.

MORE SHAKESPEARE

A. G. Delamater Plans Big Revival for a Spring Season

A. G. Delamater is planning a big Shakespearean revival with an all-star cast, to be staged early in the Spring. Mr. Delamater is gradually improving from the effects of the automobile accident which occurred in Central Park recently and expects to be up and around within ten days, when he will announce the cast and other details.

SWIMMER SUES MANAGER

Annette Kellermann Asks $25,000 of Morris for Breach of Contract

Annette Kellermann filed suit against William Morris, theatrical magnate, for $25,000 in the Circuit Court of Chicago on Feb. 7. Breach of contract is charged and Miss Kellermann claims she has not been paid for a number of London and New York engagements.

SOUSA'S "THE AMERICAN MAID"

The American Maid will be the title John Philip Sousa's latest opera will be known by when it reaches Broadway the first week in March. John Cort, the producer of the opera, was never very enthusiastic over the original title, The Glassblowers, and finally induced Mr. Sousa, the composer, and Leonard Liebling, the author of the book, to agree with him in a new title. The christening will take place at the Lyric Theater, Cincinnati, when the opera is presented in that city on the 23d of this month.

"IRON DOOR" NEXT SEASON

The Iron Door, Allan Davis's drama which John Cort produced at the Hyperion Theater, New Haven, three weeks ago, and, after witnessing the first performance, decided to make a few changes in the cast, will probably not be seen on Broadway until next season. Mr. Cort closed the company two weeks ago, in order to recast the play. Rehearsals are now going on with Corliss Giles in the principal part, and the play will be produced in Chicago early next month.

SUDDEN DEATH OF ACROBAT

Rio, the acrobat, died suddenly in his dressing-room at the Temple Theater, in Hamilton, Can., of heart disease, on the morning of Feb. 12. He was traveling alone and search among his effects did not reveal anything of his identity or real name. He was a perfect specimen of a strong young man and an expert on the swinging trapeze.

DEATH OF CHARLES MAJOR

Charles Major, author of "When Knighthood Was in Flower" and other novels, died at his home in Shelbyville, Ind., on Feb. 18, after an illness of several months of liver trouble, in his fifty-sixth year. He was born in Indianapolis, Ind. After attending the public schools of that city and Shelbyville, he graduated from the University of Michigan in 1875. In 1885 he married Alice Shaw, of Shelbyville.

Under the pen name of "Edwin Caskoden" his first book, "When Knighthood Was in Flower," was published in 1898 and became popular immediately. This was followed by "Bears of Blue River," in 1900; "Dorothy Vernon of Haddon Hall," in 1902; "A Forest Hearth," in 1903; "Yolanda, Maid of Burgundy," in 1905; "Uncle Tom Andy Bill," in 1908; "A Gentle Knight of Old Brandenburg," in 1909, and in 1910 "The Little King." Mr. Major was also a frequent contributor to the magazines.

RECORD OF DEATHS

MADAME RODES, a well-known prima donna contralto, died at the home of her sister, Mrs. W. E. Sapp, at Princeton, Ill., Dec. 13, in the fifty-fourth year of her age. Madame Rodes for several years was the prima donna of the French Opera company at New Orleans. She toured Mexico, at the head of her own company, for several years; was the head of the National Opera company in the City of Mexico for two years, and was received with special favor by President Diaz. She afterward toured this country as soloist with Gilmore's Band. She has lately been engaged in concert work in Chicago. Madame Rodes in private life was Mrs. Mayo Rhodes. Her husband, who was her manager, died several years ago. Her remains were taken from Princeton to Pleasant Hill, Mo., where they were interred beside her father and mother. Three sisters survive her, Mrs. W. E. Sipp, of Princeton, Ill.; Mrs. A. W. Travis and Mrs. Kirchmaier, both of Kansas City.

MRS. ARTHUR R. EVANS, wife of the stage-manager of the Winter Garden, died at her home, at 306 West Fifty-first Street, Feb. 13, of pneumonia. She has been ill only a week. Mrs. Evans was known on the stage as Bertie E. Britton. She made her debut in Hamlet of Broadway, and played in The Midnight Sons, The Passing Show of 1912, and The Honeymoon Express. The body was taken for burial to Mansfield, Mass., her former home.

MILDRED HOWARD DE GRAY, who is said to have originated the barefoot dance, died at the residence of her mother, Mrs. John Miller, in North Minneapolis, on Feb. 6. The woman, whose name in private life was Mrs. Jurgans, was on a trip around the world. She had stopped in Minneapolis for a visit with her mother. She was seized suddenly with an illness. Her body was taken to La Crosse, Wis., for burial. Mrs. Jurgans achieved fame in this country and in Europe with her barefoot dance. She is said to have used it about fifteen years ago.

JOSEPH GAINER, aged thirty-one, for the past six years manager of the Huntington Theater, Huntington, W. Va., died Feb. 4, of tuberculosis, at Phœnix, Ariz. Mr. Gainer entered the theatrical business when but a boy, being employed by the Nixon-Zimmerman interests, advancing from usher to ticket seller, and later manager of road companies of the Nixon interests. Prior to his coming to Huntington he managed the Wilmington, Del., Theater, owned by the Nixon syndicate. Mr. Gainer is survived by his wife, mother and two brothers, the latter living at Ironton, O.

JACK DAVIDSON, stage carpenter, at one time with Walker Whiteside and John Griffith, and last season with Edyth Totten co., died suddenly on Feb. 8, at Bergen Beach, N. Y. His remains were taken care of by the Brooklyn T. M. A., pending instruction from a sister of the deceased in Chicago. Jack Davidson was a member of Winnipeg Lodge, T. M. A.

J. B. DOUGLAS, known throughout Nevada and California in early days as "Jack" Douglas, and for years a stage agent in Tuolumne County, died on Feb. 2 at his home in Stockton. He was eighty-two years old. For the last thirty-five years the former stage man conducted a saloon in Stockton, Cal.

JACOB A. WEIL, who died in this city on Jan. 8 after a short illness, had many friends in the theatrical profession. His daughter, Regina, is a well-known dramatic and singing coach, and his sons, Abe Weil, a newspaper artist, and H. Weil, a musician. He was a member of the King Solomon Lodge of Masons.

HERBERT BUDD, fifty-one years old, an actor who was appearing in The Butterfly on the Wheel, died evening of Feb. 8, soon after an operation for an intestinal trouble. Mr. Budd, who lived at the Players' Club, came to this country from England several years ago.

ANN BAGGS, mother of Horace Webb (Baggs), the well-known clown king, died at her home, Fulton, N. Y., last week. Mr. Baggs leaves Fulton next month for Chicago, where he will open the season with Ringling Brothers in the Coliseum about April 1.

DAVID PAYCE, a well-known actor, died in San Francisco, Cal., on Jan. 24. He was a native of Brantford, Can.

LION MANGLES BONAVITA

Attacked in Photoplay, Trainer Now in Hospital in Precarious Condition

Jack Bonavita, the animal trainer, had the flesh between the hip and knee of his right leg torn off by Brutus, a forest-bred lion, while assisting a moving picture company to present a Roman colisseum scene, at Tampa, Fla., on Feb. 12.

He is in a hospital in that city in a precarious condition.

The tragedy was witnessed by a great crowd and many women fainted. Several men drew their revolvers with the intention of shooting the beast, but Bonavita protested, though torn and bleeding.

"I will conquer the lion," he shouted, and, lying on the floor, he made the animal retreat to a corner.

Many years ago Bonavita lost his right arm when attacked by the lion Baltimore.

"KINDLING" AT NEW CORT

Will Be Seen in Boston Next Fall With Margaret Illington

Margaret Illington has been selected as the attraction that will occupy the stage of the Cort Theater, Boston, when John Cort's most easterly theater is completed and ready for opening next season. Miss Illington will present for the first time in Boston Charles Kenyon's drama, Kindling, in which she has been starring successfully for two years under the management of Edward J. Bowes. Miss Illington is at present making a long tour of the South in the Kenyon play. Her present season will not end until late in May.

TWELFTH NIGHT CLUB

The Twelfth Night Club will repeat their recent anniversary performance at the Lyceum Theater Tuesday afternoon, Feb. 25, under the auspices of the City History Club, of which Mrs. A. Barton Hepburn is president. The programme will be varied, the special feature being a travesty written by Rachel Crothers, entitled Revenge; or, The Pride of Lillian La Mar, in which Laura Burt, Grace Elliston, Jane Grey, Eric Blind, and John Barrymore will play parts. It was this sketch that scored so heavily at the last "revel" of the Twelfth Night Club. Mary's Maneuvers, by Alice M. Ives, will also be given, with Minnette Barrett, Ida Waterman and others.

In addition to these sketches, Scott Welsh, of the Oh! Oh! Delphine company, will sing; Elsie Janis will contribute a quartette of dancers, Hedwig Reicher will recite, and other special features will be added. The Lambs Club will supply the ushers for the occasion, Ben Greet will stage the sketches, and Daniel Frohman will donate the use of the Lyceum Theater.

ACTRESS MARRIES MANAGER

Harry Yost, business-manager for William A. Brady's Bought and Paid For company, married Dorothy Lamar, of The Spring Maid company, at Clinton, Ia., on Feb. 8, at parsonage of the Congregational Church, by the Rev. J. L. Blanchard. A wedding dinner had been prepared at the Lafayette Inn, on the order of the other members of Miss Lamar's company. Bride and groom departed for Chicago after the show, on Sunday morning.

ACTRESS ILL FROM ATTACK

Mrs. Ruby Leoni, leading woman of the Cracker Jacks, was attacked, she charges, by a brakeman on a train going from St. Louis to Kansas City, on Sunday morning, Feb. 9. She is pronounced in a dangerous condition by her physician, Dr. Czarlinski. It seems the brakeman forcibly closed the door of Mrs. Leoni's dressing-room on her hand and so severely injured two of her fingers that she was unable to appear on the stage. She is now suffering from nervous breakdown.

FATHER OF ACTRESS DEAD

Gustavus N. Spinney, father of Lucille Spinney, leading woman of the Holden Players at the Colonial in Indianapolis, died of pneumonia at St. Vincent's Hospital, in that city, on Feb. 5. Miss Spinney was notified of her father's death during the performance of Ishmael, but with all her grief she finished the performance.

MRS. WALLER LEAVES $32,660

The will of Mrs. Lewis Waller, wife of the English actor, was probated in London on Feb. 12. Before her marriage she was Florence West.

She left $32,660 in bulk in trust for her daughter, Nancy. In case of the latter's death the money is to go to her son, Edmund.

"THE AMAZONS" IN MAY

Charles Frohman will revive Pinero's comedy, The Amazons, at the Empire Theater early in May. The cast will be selected from the Frohman companies now on tour. In August a new operetta, with Donald Brian in the leading role, is announced.

WILLIAM DESMOND COMING BACK

William Desmond will arrive in San Francisco Feb. 28. Mr. Desmond has just completed a world tour and has not been in the United States for four years.

TAX ON THEATER TICKETS

Bill in New York Legislature Calls for 2 Per Cent. for State

A two per cent. tax is to be imposed on all admissions to theatrical and other entertainments, so provided in a bill introduced in the Assembly at Albany, N. Y., by Assemblyman Daley of Onondaga on Feb. 12.

The bill provides that all such admissions shall be by ticket only, and that each ticket must plainly show its purchase price. A tax of two per cent. on each ticket is provided.

Performances given for charitable, religious or educational purposes are exempted, as well as those given by duly recognized fraternal, military, political, college or school associations. Boxing exhibitions are exempt because bouts are already taxed by the State Boxing Commission. County and town fairs are also exempted.

The bill provides that payment will be denoted by adhesive stamps sold by the State Comptroller, to be attached to each ticket when sold.

HITCHCOCK ACCUSED

Actress Says Actor and Lawyer Got Her Money—Another Woman Accuses Lawyer

Mrs. Maria H. Munn, known on the stage as Ethel Brougham, told the story of how she had been worsted in a transaction with Raymond Hitchcock, the actor, and Herman L. Roth, an attorney, to Supreme Justice Greenbaum, on Feb. 13, on an application to compel Roth to turn over $390, alleging that an agreement was entered into by the three to produce a play together, under the title of The Chaperon. She put up $1,000, the amount needed, and Hitchcock and herself were to receive $100 each per week for playing the leading parts, while Roth was to receive $110 for his services weekly.

The money was not used, Mrs. Munn alleges, for the purpose agreed upon, and now seeks payment for $350 on a note given her by Roth.

Justice Greenbaum denied the application on the ground that it was purely a business venture and that Mrs. Munn brought the present proceedings to avoid the statute of limitations.

MARRIED

OAKLAND, CAL. (*Special*).—Andrew Bayley Bennison and Doris Frances Fuller were married on Feb. 4. Both were formerly members of the Liberty Stock company, of Oakland, Cal.

Nana Bryant, leading lady with Bishop's Players, has severed her connection with that aggregation.

PLAYS AND PLAYERS

Charles Hamilton Le Rendu has been confined for eight weeks to Ward F, Metropolitan Hospital, Blackwell's Island, New York, having sustained a fractured ankle in a fall in this city on Christmas Day. He would be glad to hear from those who have known him in drama and motion pictures.

Virginia Hammond, formerly leading woman for E. H. Sothern and for several years with Daniel Frohman's companies, now Mrs. E. E. Grady, of 4332 Sheridan Road, Chicago, gave birth to a son on Saturday evening, Feb. 8.

C. O. Tennis, representative of the Eastern Theater Managers' Association, will have the exclusive booking of the Academy of Music, Meadville, Pa., under the management of E. A. Hempstead, and the Maryland Theater, Cumberland, Md., under the management of the Meilinger Brothers, next season.

Bertha Kirstein, who attracted President-elect Woodrow Wilson's attention at the Asbury Park baby parade, has been engaged for a part in Hackett-Packetty House at the Children's Theater.

Margaret Crawford has been engaged by Werba and Luescher for the new Victor Herbert operetta to be presented by them in the near future.

Harry Mitchell, for the past year and a half manager of the Majestic Theater in St. Paul, Minn., left there to take charge of the new $400,000 theater erected in Cleveland by C. H. Miles.

Fuller Mellish, at present appearing with William Faversham in the title role of Julius Caesar, plans to make a notable revival of The Palace of Truth, the delightful satirical comedy of the late William S. Gilbert. Mr. Mellish will be assisted by a notable cast of prominent players, and the revival will be made early in the Spring, following the close of his present tours.

Dave Lewis and his company, producing the musical farce Don't Lie to Your Wife, laid off in New York City the week of Feb. 4. There was a misunderstanding in the routing of the play which made this inoperative. The tour of the company will end in Chicago April 26. After a few weeks' rest, Mr. Lewis will give Campbell B. Casad's new farce, The Butler's Baby, a spring try-out.

Asa E. Bradshaw, electrician at the Oliver Theater at Lincoln, Neb., and a member of local I. A. T. S. E. No. 21, and Mary E. Beetem were united in marriage Jan. 29.

Ernest Schnabel, manager of The Fortune Hunter for three weeks, was compelled to close with that company in consequence of an operation for carbuncle.

Emma Salvatore has been engaged by Charles Frohman for the Billie Burke company.

Walter Hubbell played Aguila, the royal slave, at the Germania Opera House, Lansing, Ia., Feb. 3, it being his fourteen hundredth appearance in that character.

WIFE'S LOVE HELD AT $20,000

Theatrical Manager Sues Mother-in-Law for Alienating Wife's Affections

SAN FRANCISCO (*Special*).—The affections of Hazel Wilson Jacobs, an actress at present playing in Sacramento, are set at $20,000 by her husband, Louis B. Jacobs, a theatrical manager, in a suit for alienation damages filed against Mrs. Anna Wilson and Jean Wilson, mother and sister respectively of the wife. The Wilsons are living in Sacramento, where the daughters are appearing, having recently gone thither from Los Angeles.

Jacobs said that since his marriage, Nov. 14, in Redwood City, the mother and daughter have maliciously told falsehoods that caused his wife to desert him.

He declares that Mrs. Wilson threatened to commit suicide when the wife stated she intended to rejoin her husband.

NEW THEATERS

The National Theater will be the name of the new house in Louisville, Ky., for which contracts have just been awarded by Joseph and Joseph, architects, to the Belden-Breen Construction Company. The theater, which will be located on Walnut, between Fifth and Center streets, will have a seating capacity of 3,000. A proscenium opening of forty feet width will be fireproof throughout, and involve an outlay of $250,000. It will be devoted to high-class vaudeville.

Brigham City, Utah., is to have a new theater, to be known as the Alta. The house, now in course of construction, is modern in every sense, with a stage fifty feet wide and corresponding height.

Newark, N. J., is to have the largest theater, excepting the New York Hippodrome, in the United States. The structure will stand on the southwest corner of Washington and Malden Lane. Ground was broken on Jan. 29. The theater will seat 3,300 people, and will have as a feature a large tank. An act curtain, instead of rising, will lower into a slot behind the stage apron. The proscenium of the stage will be 56 feet wide and 80 feet high. The floors and walls of the lobby will be of imported marble. The project is headed by S. Leschainer, of Newark, and John Cort, of New York City, owner of the new theater of that name in Forty-eighth Street. Spectacular productions will be staged at the new playhouse. The prices will be 10, 20 and 30 cents, with box seats at 50 cents.

The Regent, a new moving-picture and vaudeville house, which is said to have cost half a million to erect, will be opened at 116th Street and Seventh Avenue shortly. The St. Nicholas and Seventh Avenue Theater Company is erecting the building. It will have a seating capacity of 1,900. Claude Talley, formerly manager of the Strand Theater, in Toronto, Canada, will be in charge.

L. S. and S. Loeb, of Duluth, and Rubin and Finkelstein, proprietors of the Grand Theater, have leased the Hale block at Fifth Street and Hennepin Avenue, Minneapolis, for 100 years. They will tear down the old building and erect a vaudeville theater.

Beaver Falls, Pa., is to have a new playhouse, to be built by John J. Paff. It will be a three-story and basement structure, built of brick, stone and ornamental terra-cotta. The theater will have a seating capacity of 1,600, while the remaining portion of the building will contain one store-room on the first floor, with the upper floors for offices. The building will be steam-heated and have a private electric-light plant. It will cost about $60,000. Plans are being prepared by architects Carlisle & Sharer, of Pittsburgh. They expect to open the house early next Fall.

Toronto will have a new, gigantic theater or hippodrome, it is now definitely decided. It will be located on Terauley Street, across the way from the City Hall, on a site 132 feet frontage and 165 feet depth. It will be known as Shea's New Hippodrome, and will be erected at a cost of $500,000. With Mr. Shea is affiliated Messrs. Keith, Albee, Murdock, Beck and Proctor.

Kittanning, Pa., is to have a new theater, which will occupy the site of the old Kittanning Opera House. Construction will be carried on during the Spring and Summer, and the house is to be completed with the opening of the Fall season. It will have a seating capacity of 1,400. Manager John Wick, Jr., of the Lyceum Theater, at Kittanning, is at the head of the project.

The Piedmont has recently opened in Charlotte, N. C. It is to be devoted to vaudeville, and is owned by the Piedmont Amusement Company, of North Carolina. The company also operates moving pictures and vaudeville in Winston and Greensboro, N. C., and has a capital of $100,000, with $50,000 paid in. The new Piedmont cost $25,000.

Dublin, Ga., is erecting a modern theater, with a seating capacity of 1,200, at a cost of $30,000. Since the burning of the Chautauqua structure, the city has been without adequate facilities to accommodate theatrical companies.

A new high-class vaudeville theater is proposed for Champaign, Ill., at a cost of about $75,000. P. H. Rich, promoter for the New Era Amusement Company of Indianapolis, has been in Champaign, and it is announced that the theater will be begun as soon as the weather permits. The Champaign Chamber of Commerce is aiding in the project. The house is to have a capacity of 1,500. With the opening of the new house, the Walker Opera House, now playing vaudeville will, doubtlessly, be released for legitimate attractions. With almost 4,000 students of the University of Illinois in the vicinity, the new play house should have a prosperous career.

"Greenwich Village" is to have a theater of its own. Mayer and Jones, lessors of the Alhambra Theater, in Harlem, contracted for the purchase of a tract of land, with about 25 feet frontage on Bank Street and about 100 feet square in the rear, for which the price is about $22,000. The house will have a capacity of about 1,600, and the cost of construction will be about $100,000 approximately. It will be devoted to vaudeville and moving pictures.

The Greenwood, Miss., a new twenty-five-thousand-dollar theater, which was opened on Jan. 16, with Adelaide Thurston in The Love Affair, is a beautiful theater, and a credit to this growing town of ten thousand population. It is the policy of the management to book only the best attractions, and to run moving pictures in building throughout the year.

The new $125,000 Quirk Theater, at Fulton, N. Y., will be completed and opened in about one week with a high-class attraction. The new playhouse is one of the best in the State, seating 1,200. The building is fireproof, even to the asbestos-shingled roof, and a complete sprinkling system. Irving Galusha, a former Colgate College amateur theatrical man, has been named as manager. George Washburn, who has recently closed a season with the Sadie Belgard Rep company, is to be in charge of the box office.

Portland, Ore., is adding another to its long list of theaters. A new concrete structure is to be built there, to accommodate about 1,100 people, at a cost of about $100,000. It will be known as the Princess Theater.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Arden, Bell, Alice Arthur, Rusy Allen, Boley, May, J. Baird, Anna Berry, Gussie Belmont, Arlette Bascum, Janet Beecher, Evelyn Beerbohm, Edythe Black, Virginia Berry, Pauline Bradshaw.

Carmontelle, Hattie, V. Clay, Mary Condon, Charlotte Crabtree, Florence Chapman, Helen Collier, Florence Carpenter, Dorothy Clifford, Bessie Clifford, Rose Curray, Marion Cockburn, Mary Clowes, Nan Carlise, Maude Cleveland, Beryl Clifton, Margaret Curtis, M. Collins.

De Lacy, Leigh, Carrie De Mar, Loretta Davis, Helen Darling, Madeline Delmar.

Edwards, Mrs. A. J., Constance Earle, S. Mona Eames.

Fay, Anna, Beth Franklyn, Carolyn Friend, Blanche, Frederici, Marie Fayette, Eva M. Fay, Magde Fulton.

Gary, Hazel, Louise Gerard, Mrs. Frank Gardner.

Haight, Gladys, Phoebe Hines, Lillian Hazelhurst, Ethel Hamerick, Minnie P. Her, F. Hartley, Agnes Herndon.

Kingsley, Florida, Mrs. Geo. Knight, Nell Kemper.

Louis, Madeline, Lottie La Claire, Mildred Lowell, Georgine Lawrence, Grace P. Lynch, Inez Lawson, Dot Lambert, Claudia Lucas, Ethel Levey.

Meade, Ada, Kate Mason, Bessie Merrill, Louise Montague, Alice Mortlock, Nichols, Anna, Billie Norton, Jennie Neimeyer, Oliver, Mrs. J., Vera Olcott, Jane Oler, Piers, Gwendolyn.

Remaine, Edna, Hazel Rosson, Lora Rogers, Millie Rialto, Ella Ray.

St. Leonard, Florence, Verne S. Sterling, Talbot, Edith, Gladys Turner, Grace Turner, Anne Tasker, Vera.

Winter, Dale, Edith Wylie, Rae Welch, Grace Washburn, Edith Williams

MEN

Arnold, Ainsworth, H. T. Adams, Carl Axsell, Busey, Fred, Colzate Baker, Paul Bell, Barrett and Bayne, Arthur Berthelet, Arthur Buchanan, Leo G. Bell, Chas. Bowers, John Butler, Lewis Bernie, Jas. Barnes, I. Brunsell.

Crane, Gardner, Crockett and Kent, Chas. Cavanaugh, Will Chatterton.

Deslthorne, Frank, Wm. Dunlay, Arthur De Ver, Harry Dodd, Tony Devier, J. A. Dewey.

Elkas, H. E., Suits Edwards.

Fulton, Chas., Wilfred Forster, Frank Fay, Frank Francis.

Groves, Lee, Leonard Grover, John Gaty, G. W. Goodrich, Gordon Gunniss, Harry Gaull.

Hinton, Baston, Geo. Harcourt, Walter Hackett, Frank Heller, Max Hoffman.

Jones, Tom, Daniel Jarrett, Dave Jones, Thos. Jefferson, Jas. Jerrard.

Kilbride, Percy, Jas. Keane, Chas. Kingdom, Thos. C. Kennedy, Mr. Kane.

Levine, Herbert, Willard Louis, Warren Lombary, Cecil Leslie.

Mosely, Fred, Clifford Much, Sam Morris, Max Miller, Wilson Melrose, Byron Marsh, F. D. Mathes, Harry McBride, Paul McAllister, J. B. McDonald.

Ormonde, Eugene, Herbert O'Connor.

Phillips, Roy, A. C. Pringle, Walter Perkins, Gaston Palmer, Detmar Popper.

Raymond, Edward, H. A. Richards, Jack Rigney, Mr. Rice.

Smith, Chester, Morris Spiegel, Antonio Salerno, Louis Shipman, J. M. Salapolis, Geo. Stevens, Will Straus, Frank Smiley, Thos. Swem.

Tucker, R. W., M. A. Todd, Frank Tribly, Campbell Tibb.

Valentine, Merlin, B. C. Vardon.

Wienburg, Gus, Harry West, J. Albert Walkerstedt, Chas. Walsot, Frank Weaver, Mr. Wilcox, Chas. O. Wallace, Jay Wellington, Edwin Walker, Howard Wall, Wm. Woodside, Jack Wald, F. Woolfe, Frederick Wright, Arthur White, John B. Whitman, Henry Wolthall.

BOSTON'S DRAMA LEAGUE IDEA

Stock Companies in Small Cities Will Give Playwrights a Chance to Forget Broadway—Marcoux's Hoodoo in "Tosca"

BOSTON, Feb. 18 (*Special*).—This is the last week in Boston for several attractions which have been having long and successful runs. The Follies, which have been exceedingly prosperous at the Colonial, will be replaced on Monday by the new colored pictures of Max Reinhardt's The Miracle. Disraeli must "positively, unalterably" end its engagement at the Plymouth on Saturday, and will be followed by Robert Lorraine in his new play, Not for Sale.

The charm of Billie Burke in comedy and her newly developed emotional power have been pleasing crowded houses at the Hollis. Though The Mind-the-Paint Girl is by no means Pinero's best play, it is interesting and clever, the large company is excellent and the management of the crowded scenes first-rate examples of complicated stage business. Belasco's latest production, The Governor's Lady, will follow next week.

It was thought that The Woman would also have to close this week on account of bookings elsewhere, but arrangements have been made to retain the play at the Park until March 10, when it will be followed by Officer 666.

It seems certain, however, that this must be the last week of Milestones at the Tremont. A play of such exceptional quality should remain in Boston for months, but announcement is made of a worthy successor in The Yellow Jacket, which will open Monday. George C. Hasleton and J. Harry Benrimo's strangely novel and effective Chinese play is a welcome example of that rare thing, a striking success seen in Boston during the first months of its life. In the cast are George Ralph, Signor Perugini, Antoinette Walker, and Reginald Barlow.

The Garden of Allah, at the Boston, and Bunty Pulls the Strings, at the Majestic, are both doing so well that their runs appear to be indefinite.

Helen Lowell in The Red Petticoat continues at the Shubert.

Believe Me, Xantippe, the Harvard prize play, is a genuine success at the Castle Square and will be played for several weeks to come. Some changes have been made in the business which heighten the comic effect. It is understood that the author, John F. Ballard, has received a number of offers for his play.

The author of a former Harvard prize play, Florence Lincoln, who wrote The End of the Bridge, is represented at the Bijou this week by her one-act piece, A Bit of Ivory. The operetta Musical Valentines is also continued another week. Carl Wilmore's music is piquant and the idea of the piece, with its scene laid inside a letter box, is original.

Mary Garden returns to sing twice at the Opera House this week, as Carmen on Wednesday and as Louise on Saturday. Madame Edvina made her last appearance of the season last night in The Jewels of the Madonna. The Girl of the Golden West and Aida are the other operas of the week. The first performance in America of Bizet's Djamileh, scheduled for last Friday, had to be postponed because Mr. Lafitte, the only available tenor who knows the role, was needed that night by the Montreal Opera, which has first call on his services.

The most interesting bit of news from the Opera House, however, concerns Vanni Marcoux, the invaluable baritone who is giving this year a striking series of impersonations. At the close of the premiere of Don Giovanni the other evening Mr. Marcoux, together with Destinn and the others of the cast, were taking a recall, when an unnoticed descending curtain struck Marcoux such a blow on the head that he has been in bed several days, and had to be replaced in Tosca and in the repetition of Giovanni. The curious thing is that the latter opera seems to hold a grudge for the singer, for he has been injured before while singing in it, and went into the recent performance with foreboding nervousness. Moreover, a fortune teller has been preying on his nerves with a prediction of his sudden death. It appears that the splendid revival of Giovanni will have to get along without the singer it most needs.

At a meeting of the Drama League last week Walter Prichard Eaton spoke on the problems of stock companies in small cities. One of his suggestions was to the native dramatist, and was sound and generally unfamiliar. Mr. Eaton suggests that with the rise of the local stock company ought to come an opportunity for our playwrights to neglect the peculiar requirements of the Broadway stage and to write plays treating intimately of their own sections of the country. In this way will come a more genuine, more spontaneous American drama. Molly Pearson also spoke on the Scottish drama.

Charles Frohman spent a few days in Boston last week. He announced a modification of the policy of the Hollis. Beginning next season, it will house musical pieces, beginning with Julia Sanderson in The Sunshine Girl, as well as straight plays. One of the objects of Mr. Frohman's visit was to arrange for an open-air performance in the Spring by Maude Adams. It is announced that Miss Adams will come to Boston next year in Peter Pan. Kismet will come to Boston during the present season, as will The Pink Lady for a return visit.

FORREST IZARD.

TWO PREMIERES IN BALTIMORE

"The Painted Woman" Abounds in Thrillers, and "Not for Sale" Deals with Social Diversions

BALTIMORE, FEB. 18 (*Special*).—The Painted Woman, by Frederic Arnold Kummer, which received its first production at the Auditorium last week, was received with much eclat by local audiences. It is my opinion that if the time is ripe for a return to the costume play of fifteen years ago, this piece is a foregone success. Frankly, it is a swashbuckling melodrama of the sort popular years ago. Its scene is laid in Port Royal, Jamaica, about 1670, and the plot chiefly concerns Romena, a beautiful Spanish girl, held captive by a pirate captain, "The Firebrand," who, after having pillaged the fleet of ships of which her father was captain, murders all hands and brings Romena to reign as his mistress, much against her will. How this girl is eventually saved through the love of a Puritan sailor, whose love she has awakened by nursing him back to life, secretly hidden in her own room in the house of The Firebrand, forms the basis of a well-defined plot. The play abounds in thrilling scenes, depicting life of the time in all its hideous reality. Of its special kind, it is, in my estimation, a fair piece of writing, full of color, action, suspense and, above all, intensely absorbing in most of its scenes, the interest being splendidly sustained, for the most part, throughout three acts. After the splendid climax of the third act, the fourth is almost painfully apathetic in its mild denouement, and leaves much to be desired, both in acting and action. The vital action of the play is left to five characters, played by Gaston Mervale, Charles Waldron, Geoffrey Stein, Anthoney Andre and Florence Reed. These five give good performances, but the remainder of the cast needs attention badly, even though they are small parts. If Mr. Walron would display more strength of character in his delineation of John Barton, coupled with a more careful attention in the shading and inflection of his voice, it would be vastly to his advantage. He has a splendid stage presence and is well suited to the part. Geoffrey Stein gives a most praiseworthy performance in all respects. Gaston Mervale does well with the role of The Firebrand, but at times is rather inclined to become too melodramatic. To those who have followed Miss Florence Reed's career, her work in the title role will hardly prove a surprise. To my mind, Miss Reed's performance is the finest bit of individual acting we have seen this season, and her work towers heights above the rest of the cast. Seldom have I witnessed a more artistic performance than here. For this reason alone I advise all theatergoers to see this play. The production is magnificently staged; the first and second acts would reflect credit on Belasco himself.

A cast whose salary list I should tremble to contemplate, numbering as it does some of the highest-priced people on our stage and some twenty minor parts, is required to set forth the latest Liebler production, Not For Sale, by Roi Cooper Megrue. It is a breezy, frothy and up-to-the-minute play, dealing strictly in the lightest mood, fancies and diversions of polite society. Never for a moment does it verge from the comedy vein. It is as light as air, and its chief claim for success lies with its dialogue, which is richly and profusely punctuated with clever lines, the truth of which finds a ready response on the opposite side of the footlights; dialogue which fairly sparkles with "up-to-the-minute" seasonings and wittcisms. It is essentially a play of the moment, and is somewhat of a satire on the marriage for money. Its plot tells of Jimmie Shannon's rather amusing search for a wife. Jimmie's grandfather, having conveniently passed away, leaves his only nephew in sole possession of $15,000,000, provided said nephew shall have married by the age of thirty, which at the time the will is made known, is only two weeks off, and Jimmie a confirmed bachelor, with not the slightest hint of a love affair. To further complicate matters, Jimmie does not wish to marry, but cannot think of losing the money, which reverts to charitable institutions in case he fails to comply with its rules by the age of thirty. His friends immediately get busy, and a host of female acquaintances are brought forward for Jimmie to select a wife. Needless to say, many ludicrous situations develop, especially during the second act, which is decidedly the best of the three, where he manages to propose to four different girls, and is refused for as many different reasons by each. How he finally captures the youngest of the lot, to whose charms he is a ready victim, and in the end wins her without the aid of money, which he eventually loses, forms the remainder of the plot. The last act contains certain scenes which seemed rather inconsistent with the rest of the story.

Robert Lorraine, of course, dominated the cast by his admirable work. His personality was present at all times, and one cannot but help admiring it. Emily Stevens was decidedly limited in her opportunities. She performed her work with such finish and subtle delicacy of touch as to leave no doubt as to unusual ability. She has inherited some of her aunt's mannerisms, which we hardly put to her discredit, so long as she does not indulge too freely. John Westley was very good, but should learn that the art of making unbeautiful grimaces to make a point is hardly to be classed with the more subtle art of facial expressions. Louis Massen was extremely good, which may also be said of Sydney Seaward and Stanhope Wheatcroft. Louise Hamilton, Marguerite Unett, Miriam Collins and Lola May were admirable, the latter especially so. The play was staged adequately, but not elaborately.

An enormous house greeted Otis Skinner in Kismet, at the Academy, Monday night, when he began a week's engagement in Kismet, Feb. 17. This is the first presentation of the piece in Baltimore, and, as it is one of the few plays which enjoyed phenomenal success last season, more than usual interest has been aroused. The Follies of 1912 is booked for Feb. 24.

George Evans's Minstrels, at Ford's, opened to a capacity house. This aggregation is unusually good, and should please its own particular public immensely. The Children of To-day comes Feb. 24.

Mrs. Leslie Carter, after an absence of six years, returned to Baltimore Feb. 17-22, at the Auditorium, in a repertoire of plays, including The Second Mrs. Tanqueray, Camille and Zaza. The prices have been lowered, ranging from $1.50 to 25 cents, and the result will be capacity houses all week. A capacity house greeted her on Monday night. I. BARTON KRIS.

NEW YORK THEATERS.

REPUBLIC THEATRE, W. 42d St. Evenings at 8:15. Mats. Tues., Wed. and Sat., 2:15
DAVID BELASCO presents a fairy play in three acts.
A GOOD LITTLE DEVIL
BY ROSEMOND GERARD and MAURICE ROSTAND
Adapted by AUSTIN STRONG, with special music by WILLIAM FURST.
Notable Belasco Company

BELASCO THEATER, W. 44th St. Evgs. at 8.20. Mats. Thursday & Saturday, 2.20
David Belasco presents
YEARS OF DISCRETION
A Comedy in 3 Acts by Frederick Hatton and Fanny Locke Hatton.
DISTINGUISHED CAST

GAIETY B'way and 46th St. Evgs. at 8:15. Mats. Wed. & Sat. 2:15. Phone 210 Bryant.
COHAN & HARRIS Announce
"STOP THIEF"
A Straight Farce Written Around a Crook
By CARLYLE MOORE

CORT THEATRE. 48th Street Just East of Broadway
Most Beautiful Theatre in America
Direction of John Cort. Telephone, Bryant 46
Evenings, 8.20; Mat. Wed. and Sat., 2.30
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS.

Century Theatre 62d Street and 8th Avenue
Phone 8800 Columbus. Evenings at 8. Matinees Wednesday and Saturday at 2.
JOSEPH AND HIS BRETHREN
The Great Lenten Play

WALLACK'S Broadway & 30th St. Evgs., 8:20. Mats., Wed.(Pop.)&Sat.2:20
THE ORIGINAL IRISH PLAYERS
IN REPERTOIRE

NEW YORK THEATERS.

HIPPODROME
6th Avenue, 43d and 44th Streets.
Daily Matinees at 2. Best Seats, $1. Evgs., 8
Under Many Flags
GYPSY LIFE | PLUNGING HORSES | MAMMOTH NEW CIRCUS

William A. Brady's 48TH ST. THEA. 48th East of Broadway Evgs., 8:15
Mats. Thurs. & Sat., 2:15. Phone 175 Bryant.
LEW FIELDS Presents
WILLIAM COLLIER
in The Funniest Play in Town
NEVER SAY DIE

WILLIAM A. BRADY'S PLAYHOUSE 48th, E. of B'way. Phone, 2628 Bryant.
Evenings, 8:15; Matinees, Wednesday, Thursday and Saturday, 2:15.
FIFTH MONTH
LITTLE WOMEN
Extra Matinee Friday, Feb. 21st.

WINTER GARDEN B'way & 50th St. Phone 9260 Col.
Evgs. at 8. Mats. Tues., Thurs. and Sat. at 2
THE HONEYMOON EXPRESS
With GABY DESLYS
AL. JOLSON and Company of 150

WILLIAM COLLIER'S Comedy 41st, East of B'way Phone 5194 Bryant
Evgs., 8:15. Mats., Thurs., and Sat., 2:15.
Thursday Mat., Best Seats $1.50.
Granville Barker's Company in
FANNY'S FIRST PLAY

Maxine Elliott's Thea., 39th, bet. B'way & 6th Av.
Phone 4985, Bryant. Evgs., 8:15; Mats. Wed. & Sat.
The Messrs. Shubert present
ROMANCE Edward Sheldon's New Play.
With WM. COURTENAY and DORIS KEANE

LYRIC 42nd, West of B'way. Phone 3216 Bryant. Evenings, 8:15.
Matinees, Wednesday and Saturday, 2:15.
SAM BERNARD
In a new Comedy with music, ALL FOR THE LADIES

CASINO B'way and 39th St. 'Phone 3846 Greeley. Evgs., 8:15; Mats. Sat.
Trentini in The Firefly
Popular Wednesday Matinee.
NIDIA MORGANA in Title Role. Seats 50c. to $1.50

WEBER & FIELDS' 44th ST. THEATRE
Just W. of B'way. Phone 7302 Bryant. Evgs., 8:15. Mats., Thursday and Saturday, 2:15.
Lehar's Latest Comic Operetta.
The Man With 3 WIVES

39th STREET Theatre, 39th near B'way. Phone 413 Bryant. Evgs., 8:15. Mats., Wed. & Sat., 2:15.
Edward J. Bowes presents
A New Comedy The Bridal Path
By Thompson Buchanan.

EDISON REELS IN CHICAGO

Everybody Amazed at the Marvel—Possibility of Seeing Big Stars for Little Money—Longer Runs Demanded for Successes

MIRROR BUREAU, SUITE 61.
Grand Opera House Building.

CHICAGO, Feb. 18 (*Special*).—At last we have them—talking-moving pictures, the dream of Edison and the realization of his dream, brought about by the great inventor himself. Friday afternoon the manage- of the Palace invited the newspaper men to view the first exhibition of these new marvels in the amusement world. Quite a crowd was there; some wondered, some laughed, most of them applauded, and all thought that they were "marvelous."

The first reel showed a section of a drawing room. A man stepped forward and made quite an extensive speech about the new invention of Mr. Edison. Here is where the spectators giggled, for the man seemed bent on pounding home the fact that Mr. Edison is a marvel—something that everybody knows. I would suggest to the Edison people that before giving other exhibitions they can the man with the speech.

But finally the vociferous individual withdrew behind the draperies, and then there was a piano solo and a vocal solo, both of which "registered" perfectly. Then dogs came in and barked, and a bugler blew on his horn. The wonder of the thing grew, but immediately there came a pictorial and vocal reproduction of a minstrel show. Here again I make a suggestion to the Edison picture people—for the love of art, don't bother with trying to reproduce minstrel shows. They are bad enough in reality, but, with all respect and adoration for the great inventor, they are worse in talking-moving pictures.

The last picture was a playlet. This was very effective, and while it was necessarily not up to the standard as a picture, it clearly showed the wondrous possibilities of the new invention. The action, as in the first picture, took place in a small room. This smallness of the pictures, it seems, is the first difficulty to be overcome. The method of taking talking-motion pictures I don't know, but I suspect that a narrow rectangular space is required. The figures themselves, at times, seem to be somewhat elongated. In their general effect the pictures look very like the very first that were shown by Mr. Edison quite a few years ago.

These comments are not meant as a criticism of Edison's newest achievement. While the subjects selected for exhibition purposes are not particularly good, the thing itself is destined to work startling changes in the motion picture business. When the creator of these new pictures improves on them so that large settings can be shown as well as small, narrow ones, and when the actors can speak in normal tones and these tones reach the audience with full effect, then we may expect to see play after play reproduced with almost life-like realism. We will hear and see Sothern and Marlowe, Nazimova, Mrs. Fiske and all the rest for the modest sum of fifty cents. Later we will hear and view them for a quarter, and then a dime.

Remembering how crude the first motion pictures were and how rapidly they approached perfection, it is only logical to believe that Edison's kinetophone will soon be in operation all over America. The inventor has scored again, and his talking pictures are another leaf in his wreath of fame. The pictures will be seen and heard by the public this week at the Palace, and will attract interested throngs.

We have with us this week the eminent artist, both histrionic and sartorial, Mr. John Drew, who comes to Powers's for two weeks in The Perplexed Husband, Alfred Sutro's play, that had a long run at the Empire Theater in New York. Mary Boland, you know, is leading lady. Anent foregoing mentioned engagement, I want to voice a protest against these short runs in Chicago. By the ancient gallery gods, I do fear that some of the managers still think Hustleburg-by-the-Lake is still an outpost of civilization. A year in New York, six months in Boston, three months in Philadelphia, and three weeks in Chicago! This approximately is the record of some plays. Bookings are made right along for two weeks and three weeks. Successful runs have ended simply because the contract time had expired and the house was needed for other attractions. I respectfully call attention to the census figures and the time tables. In population, Chicago has passed Berlin and ranks next to Paris among the great cities of the world. More trunk-line railroads run into Chicago than into London and New York combined. Chicago has *six terminal passenger stations*. The mercantile center of America, Chicago entertains more buyers from out of town than any city in the world. And yet bang-up theatrical attractions are booked in many of its theaters for engagements of two and three weeks. Verily a joke!

Everywoman, which did fine business at the Auditorium last season, comes to the Chicago Opera House "for a limited engagement," bearing out remarks just made.

For two weeks—here we are again—McVicker's will have the popular melodrama, In Old Kentucky.

Due at McVicker's March 2 is Mrs. Leslie Carter, who comes for "a limited engagement" in repertoire—Zaza, The Second Mrs. Tanqueray, Camille, and possibly Magda. Leaving out Camille, for which I have never found an excuse except Bernhardt's performance of the last act, this repertoire should do a good deal towards re-establishing some of the old-time popularity of the most remarkable made-to-order actress on the stage.

Hindle Wakes remains at the Fine Arts for two more weeks—and possibly longer. The Chicago Theater Society got cold pedal extremities and declined to give Mr. Brady a guarantee on the second two weeks, although he was offering the one real worthwhile attraction the society has had. Mr. Brady was game and said he would stay without a guarantee.

Hawthorne of the U. S. A., with Douglas Fairbanks, is a big winner at the Grand Opera House.

This is the third week of Madame Nazimova in Bella Donna at the Blackstone.

In its fifth month, Bought and Paid For is still doing fine business at the Princess. Top o' the Mornin' enters its second month at the Olympic. Our Wives remains at the Cort, this being its eighth week. The Blindness of Virtue continues to attract large audiences to the Studebaker. The Illinois is prospering with the engagement of Henry Miller in The Rainbow.

At the Auditorium The Daughter of Heaven, with Viola Allen heading the cast, is in its second week. The Passing Show is still packing 'em in at the Garrick. It looks like quite an extended run for The Rose Maid at the Colonial. Mizzi Hajos—"a woman; not a perfume," says the *Inter-Ocean*—is pleasing everybody in the title part. At the American Music Hall Bayes and Norworth and Monroe and Fisher are in their seventh week of laughs in The Sun Dodgers.

The College offers The Merchant of Venice, the National has A Fool There Was, and Lena Rivers is at the Imperial. Madame Olga Petrova, the singer, and Percy Haswell, the popular stock star, are the chief attractions at the Majestic. Miss Haswell appears in a playlet called Master Will's Prayers.

LITTELL McCLUNG.

PHILADELPHIA DODGES LENT

Busy in Seeing Plays and Hearing Song Birds—Mary Garden, Miffed, Kept Away from Reception to the President

PHILADELPHIA, Feb. 18 (*Special*).—Although the return engagement of Julian Eltinge in The Fascinating Widow at the Chestnut Street Opera House was the only change of bill this week in any of the downtown houses, Philadelphia presents a very busy theatrical appearanec for the Lenten season.

The Philadelphia Opera company is now giving from four to five operas every week with all-star casts, and the novelties that Manager Dippel has offered so far have been very favorably received. Mary Garden, with her great desire to shine in the spotlight, distinuished herself last week in this respect.

On the evening of Lincoln's Birthday E. T. Stotesbury, president of the opera company, gave a reception to the principal song birds, and as an added attraction had President Taft, who was in town for the Union League banquet. This seemed to anger the divine Mary, who when she learned of the President's presence there and realized that he and not she would be the leading attraction, flatly refused to attend the reception.

The following day Mary Garden attracted notoriety by having a chauffeur arrested who thought that the change from a five-dollar bill was his tip.

Among the new attractions shortly to be in Philadelphia are George Arliss in Disraeli, who will open next week for four weeks' engagement at the Broad. This show will be followed by John Mason in The Attack.

Officer 666 is having such a successful run at the Garrick that the engagement has been extended to March 8, and will be followed by Mrs. Fiske in The High Road.

At the Forrest The Round-Up will close its engagement next week, and for the first time the popular musical comedy, The Count of Luxembourg, will be here.

Gertrude Hoffman in Broadway to Paris is doing a splendid business at the Lyric, while Bought and Paid For is continuing its unqualified success at the Adelphi.

The bill at Keith's last week was an exceptionally good one and a cordial welcome was given to Louis Simon and Kathryn Osterman in The Persian Garden, in which they were seen in a return engagement.

J. SOLIS COHEN, JR.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings, 8.30; Matinees, Wed., Thurs. and Sat., 2.30.
CHARLES FROHMAN Presents
The Three-Act Drama
THE SPY
The London and Paris Success, by Henry Kistemaeckers.
Cast includes Edith Wynne Matthison, Julian L'Estrange, Ernest Stallard and Cyril Keightley.

LYCEUM 45th Street and Broadway. Evenings, 8.15; Matinees, Thursday & Saturday, 2.15
CHARLES FROHMAN presents
CHARLES CHERRY and MARIE DORO
in the Comedy,
THE NEW SECRETARY

GEO. M. **COHAN THEATRE** Broadway & 43d St.
Evenings, 8.15. Mats., Fri. and Sat., 2.15.
GEO. M. **COHAN**
and his own Company in
Mr. Cohan's Latest Comedy
"Broadway" Jones

GARRICK 35th St., near Broadway Evenings, 8.30. Mats., Wed. & Sat., 2.30.
CHARLES FROHMAN, Manager.
CHARLES FROHMAN presents
THE CONSPIRACY
A THRILLING DRAMA OF NEW YORK UNDERWORLD LIFE.
A New Play of New York Life
by JOHN ROBERTS

NEW YORK THEATERS.

NEW AMSTERDAM
THEATER, W. 42d St. "The House Beautiful."
KLAW & ERLANGER.....Managers
Evenings, 8.15. Mats., Wed. and Sat.
Klaw & Erlanger present
THE LAST WORD IN MUSICAL COMEDY,
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan.

LIBERTY 42d Street, near B'dway. Evgs., 8.15. Mats. Wed. and Sat. at 2.15.
KLAW & ERLANGER, Managers.
Klaw & Erlanger present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
As played to Crowded Houses at the Royalty Theater, London.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props.
Evgs., 8:15. Matinees, Wed. and Sat., 2:15.
Charles Frohman's Annual Musical Comedy Production.
Julia Sanderson
In the latest Gaiety Theatre (London) Musical Comedy success,
The Sunshine Girl
With Joseph Cawthorn, and 100 Others.

Criterion B'way & 44th St. Evgs. 8.15. Mats. Wed. & Sat. 2.15.
CHARLES FROHMAN, Manager.
KLAW & ERLANGER present
ROBERT HILLIARD
as ASCHE KAYTON
IN
THE ARGYLE CASE

SPOKANE

Pendleton Round-up pictures Feb. 2-8 showed to fair houses. The Girl from Tokio Feb. 7, 8. The Confession Feb. 9, and Mlle. Adeline Genee, famous Danish danseuse, Feb. 10.

The Gamblers, with Justina Wayne and Henry Hall in the leading roles, played Feb. 2-8 to big business throughout the week at the American. Earl D. Dwire, in the largest part given him thus far by the stock co., showed marked ability. Jerome K. Jerome's Miss Hobbs is underlined.

Rube Marquard dropped $100 neatly here this week. He announced he would catch a ball thrown from the top of a fourteen-story building. A large crowd gathered. Marquard muffed three times straight and the crowd jeered him. Somewhat piqued, the ballplayer said he would give any one $100 who could catch the ball. A twenty-year-old boy promptly took him, catching the first ball easily. He was cheered, and Marquard gave up the $100 with a smile.

Washington State College men's glee club is on its nineteenth annual tour of the Pacific Northwest, and played in Spokane Feb. 8. The club, directed by William Bogardus Strong, made a splendid impression during the tour.

Vernon Campbell, after assimilating technical knowledge of how plays are made while a ticket taker, has written a musical comedy entitled The Night Off and the Morning After. He is organizing a co. to show in Colville, Wash.

Lew S. Hurtig, a veteran theatrical man, has renewed his contract for another year as manager of Liberty Lake. The popular resort opens May 30.

William (Billiken) Lewis, one of the best-known theater employes of Spokane, has resigned his position as treasurer of the Auditorium, and will leave March 15 for San Francisco. Mr. Lewis plans to go into business for himself in the Southern city. He has been in Spokane for years, and was treasurer of the Spokane Theater during the time Charles York was manager. He is president of the Billiken Club, composed of box-office employes in local playhouses.

W. S. McCREA.

DENVER

The Concert, with Leo Ditrichstein and Isabel Irving, scored heavily at the Broadway Feb. 10-15. Despite a violent snowstorm raging the opening night, practically every seat in the large playhouse was sold. It proved an exceptionally fine attraction. The two leading people were superb, and the joy of their fine acting will remain a pleasant memory. Little Miss Brown followed.

Countess Coquette came to the Tabor Feb. 9-15, and proved a fine attraction. The chorus is good-looking, but of only passable voice. The principals are handsome and attractive. Templar Saxe is the most capable member of the cast, and sings and dances pleasingly. The waltz by Vera Allen and Harry Pauli is charming. Kindling Feb. 16-22.

The Road Show occupied the Orpheum Feb. 10-16. It was no better bill than we have been seeing, but was entertaining. Frank Gordon and Rose Kinley dance with a vim which captivates; Lew Bruce and Lillian Gonne are novel, particularly in their whistling stunt; Hugh McCormick and Grace Wallace are good, and the ventriloquism of the little lady commendable;

Eltinge 42d St. THEATER 'Phone 3420 Bryant
New York's Newest Theatre. Just W of B'way.
Evenings, 8.20. Wed. and Sat. Matinees, 2.15.
Wednesday Matinees, Popular.
The American Play Co. Announces
A New Play in Four Acts.
WITHIN THE LAW
By BAYARD VEILLER.

Bert Clark and Mabel Hamilton have a clever skit; Winona Winter sings well; Oscar and Segette do a bewildering whirlwind dance; Signor Travato, with his eccentric violin playing, is the most interesting number on the whole programme.

Blanche Bates (Mrs. George Creel) has taken an active interest in politics since she returned here with her husband after their honeymoon. She has been stumping in favor of the Commission Form of Government soon to be voted upon by the citizens. She makes a charming picture, and speaks with a persuasiveness which is winning many followers to her cause. Her husband has become quite a platform orator and agitator in favor of a clean city, and has the admiration of all our leading citizens.

GRANVILLE FORBES STUDDS.

OTTAWA

The Montreal Grand Opera co. Feb. 3-8 presented at the Russell La Tosca, Aida, Carmen, Thais, Romeo and Juliette, Faust, and Trovatore; capacity audiences at each performance. It is the best musical organization that has ever visited Ottawa. Madames Edvina, Ferrabini, La Palme, and Melis scored the greatest hits and receiving numerous curtain calls. It is to be hoped that this co. will return again next season. Mutt and Jeff Feb. 10, 11 pleased large audiences. The Traveling Salesman Feb. 14, 15. Yeave 18.

The following are filling the Dominion at each performance Feb. 10-15: McKay and Cantwell, Burley and Burley, Mori Brothers, Lorraine and Dudley, Dixon Sisters, Frank Mullane, Clara Inge, and Kinetograph.

J. H. DU BE.

PORTLAND, ORE.

Madame Sembrich, Madame Nordica, and Broadway Jones, each well attended during week Feb. 2-8 at the Heilig. The Rose Maid and Adeline Genee Feb. 10-12. Excuse Me followed.

R. A. Rolfe's Puss in Boots at the Orpheum, usual good houses. Volant in The Flying Piano was next.

The Baker Stock co. gave a good performance of Mother to capacity houses. The Brass Bowl and The Squaw Man followed.

JOHN F. LOGAN.

STOCK COMPANY NEWS

ANNA CLEVELAND'S SUCCESS

Anna Cleveland and her well balanced and artistic roster of players opened the first stock season in New Britain's history in The Third Degree to large business. With The Turning Point, last week, they broke records for capacity houses, and The House Next Door, the present week, is proving a popular offering. Miss Cleveland has been warmly welcomed and received socially. Her company includes W. W. Blair, one of the best directors in stock; Wyrley Birch, recently a favorite at the Crescent, Brooklyn, and Orpheum, Jersey City; Florence Hart and her husband, Alfred Cross, recently with the Burns Stock, Colorado Springs, and Poli's, while other well-known names includes Francis Hiblein, Percy Bollinger, Walter Carter, and Emma Earle.

ALBEE STOCK PLANS

The Albee Stock at Providence have announced their plans for the thirteenth season. Helen Reimer, Elinor McEwen, and Lora Rogers have been re-engaged, and Lowell Sherman, the most popular member of the company, is anticipated for the season. The productions under contract are The Man from Home, The Million, The Dawn of a To-morrow, Alias Jimmy Valentine, Pomander Walk, The Talker, Mother, Madame X, The Ne'er-Do-Well, and The Passing of the Third Floor Back.

BOSTON STOCK

Since M. H. Gulesian closed his stock season in Boston he has received numerous communications of appreciation of the season and regrets of the closing. Mr. Gulesian, upon his return from the South, will have some interesting stock news for Boston. The city is an excellent stock producing center, and with such Boston favorites as Eleanor Gordon, Marie Curtis, May Sanders, Rose Morison, Theodore Friebus, Rockcliffe Fellowes, and James L. Seeley in the latest Broadway releases, should prove a financial success.

MALLEY-DENISON AT SCHENECTADY

Before an audience which filled the Van Curler Opera House, the Malley-Denison Stock reopened their season Monday last at Schenectady, N. Y., in The Lily. Ethel Grey Terry is again the leading woman with the company and received an ovation of more than five minutes before she was able to proceed with her performance, and at the close of the third act was completely showered with flowers. The roster includes Frank Charlton, Richard Ogden, Isabel Sherman, Arthur Buchanan, Carl Gerrard, Isabel Cameron, William Cullington, J. A. Morris, William Davidge, and June Socola, who is the stage director.

ROSCOE KARNS A FAVORITE

Roscoe Karns has been receiving flattering notices with the Ed. Redmond company at Sacramento, Cal., where he has been seen in juvenile roles this season. As Bob Livingston in A Woman's Way, last week, he was ably assisted by Beth Taylor in the Grace George role, Paul Harvey, Bert Chapman, Ed. Redmond, and Leslie Virden.

WILLIAM JEFFREY RESIGNS

William Jeffrey, for many seasons the popular leading man of the Empire, Holyoke, has severed his connection with that company. The stock was seen in Get-Rich-Quick Wallingford last week, and, as usual, Elisabeth Hunt demonstrated her remarkable versatility.

NAT GOODWIN IN "OLIVER TWIST"

After his success in The Love Story of the Ages, George Relph is now seen at the Morosco Theater, Los Angeles, as Harry Mayble in Oliver Twist, with Nat Goodwin as Fagin, Harrison Hunter as Bill Sykes, Herbert Standing as Brownlow, Helen Robertson as Nancy Sykes, and Deborah Nanson as Rose Mayble.

BLANCHE SHIRLEY IN LAWRENCE

Blanche Shirley, recently seen at the Broadway as Anna Moore in 'Way Down East, opens Monday next as leading woman of the Malley-Denison Stock at Lawrence, Mass.

PAYTON CLOSES

Corse Payton brought his three weeks' season of stock to a close at the Orpheum, Jersey City, on Saturday last. The house is now running moving pictures and vaudeville.

GLENN ANDERS

Glenn Anders, a popular member of the Academy of Music Stock, and recently on tour with Sothern and Marlowe and 'Way Down East, has returned to New York. Mr. Anders is very popular in stock.

Morton and Co., San Francisco.

VIRGINIA THORNTON.

Although the name of Virginia Thornton is best known on the Pacific Coast as one of the most popular leading women in stock productions, her birthplace is Boston, where she received her education and made her debut in her home city at the famous Bowdoin Square Theater, where she rose to the position of leading woman and remained in that honor for three seasons, Summer and Winter.

Upon leaving Boston Miss Thornton was seen for three years in the West with Sam Harris's productions, and appeared on tour in such pieces as True Irish Hearts, Proved True, and others, upon the conclusion of which she made a record as the finest American actress in Honolulu, where she appeared as Zaza with a stock company.

Miss Thornton has been leading woman for all the leading stock companies on the Coast, having been seen with Henry Mortimer at Ye Liberty, in Oakland, and at Seattle, where she made an unusual success.

Miss Thornton has just completed a year at the Republic Theater, San Francisco, as leading woman, and with Charles King she has gone to Australia, where they will appear together in sixty vaudeville stock sketches.

CHARLES GUNN NEW LEAD

Charles Gunn has replaced Corliss Giles as leading man of the Davis Stock at the Duquesne, Pittsburgh. Mr. Gunn started his Thespian career fourteen years ago with Alfred Dampier in Jean Valjean. He is especially well known along the Pacific Coast, and particularly in San Francisco, as leading man with Nance O'Neil and Florence Roberts. He supported Max Figman in The Man on the Box and James K. Hackett in The Prisoner of Zenda. His debut was made at Pittsburgh, Monday last, in The Adventures of Lady Ursula, with Leah Kleschna till the present week.

WILL D. CORBETT WITH GLASER

Will D. Corbett, for many seasons a popular leading man with Corse Payton, is making a pronounced success with Vaughan Glaser at the Duchess, Cleveland, where he was seen last week in The Lion and the Mouse. Vaughan Glaser, Fay Courtney, S. A. Jackson, Donald Gregory, Constance Kenyon, Helene Marcus, and Mabel Waldron were well received. Prince Karl is in preparation.

MARION RUCKERT RETURNS

Marion Ruckert closed her season with Del S. Lawrence, at Vancouver, as leading woman in The Right of Way and is returning East. Maud Leone replaces her.

GRACE VALENTINE AT BURBANK

Oliver Morosco has moved Grace Valentine from the new Morosco Theater to his Burbank, Los Angeles, for a special season, opening Monday last in Mother.

LONERGAN PLAYERS

Lester Lonergan and his players opened a season of stock in Lowell on Monday last. This makes the fifth company started in Lowell within a year, as Donald Meek, Chamberlain Brown, Kendal Weston, the Cambridge Stock and other smaller organizations have attempted the Mill City. Mr. Lonergan's opening bill was A Woman's Way, with Mr. Lonergan, Robert Lee Allen, John Charles, Louis Dean, Stuart Fox, John J. Flanagan, Richard Morgan, Julia Booth, Laura Alberta, Ann Singleton, and Kathryn Stevens in the leads.

"'WAY DOWN EAST" IN STOCK

For the first time in history 'Way Down East was presented on Monday last by the Bailey-Mitchell Players, at Seattle, with Ida Adair as Anna Moore and Claire Sinclaire, Clifford Thompson, John C. Livingston, James Guy Usher and the entire strength of the company.

CHARLES D. AYRES TRIUMPHS

In the production of The Great Ruby at the Empress, Vancouver, B. C., recently, Charles D. Ayres as the Indian prince gave an intelligent and carefully studied interpretation of the role. Isabelle Fletcher as the countess was captivating.

MRS. HIBBARD WINS SUCCESS

The Malley-Denison Stock in Lawrence, with Mrs. George A. Hibbard, are doing capacity business. Mrs. Hibbard, in the productions of Mother, The Dawn of a To-morrow, The Barrier, and Arizona, has won great success.

PRISCILLA KNOWLES AT STAR

Priscilla Knowles closes her season as leading woman with Keith's Players on Saturday of the present week, to open on Monday as leading woman at the Star with the Academy Stock. The Star now has the original company that ran so long at the Academy, for Theodore Friebus, Marie Curtis, Julian Noa, and James J. Ryan are playing the leads. Jean Murdock, who has been leading woman at the Star, has done some excellent work and she leaves hosts of admirers.

LOWELL SHERMAN WITH KEITH

Lowell Sherman has resigned from the Avenue Stock, Wilmington, to become leading man for B. F. Keith's Harlem Opera House, where George Soule Spencer, who has held the position since September, retires.

JUSTINA WAYNE IN "GAMBLERS"

At the American, Spokane, Charles Klein's The Gamblers, with Justina Wayne, Earl Divine, Carroll Ashburn, Huron Blyden, and Ruth Lechler pleased capacity houses last week.

STOCK NOTES

For the closing stock bill of the St. James Stock, Boston, Sunday was the bill, with Henry Grady, William C. Walsh, Cecil Lugrin, Harold Chase and Mary Grey.

George L. Kennedy and the Holliday Stock, Baltimore, presented East Lynne last week.

Fall River is viewing The Easiest Way for the first time this week, and Carolyn Elberts, Margaret Pitt, Gus A. Forbes and Sydney Riggs are seen in the best roles they have played since the opening.

At Holyoke, Thurlow White, Elisabeth Hunt and the Empire players were seen in The Gamblers, last week, to capacity houses.

In the production of The Struggle at Spokane, last week, Huron Blyden and Laura Adams were well cast and made individual hits. Justina Wayne, Earl Duria, Henry Hall and Carroll Ashburn pleased.

Aubrey Noyes has replaced Harry Hadfield as director of the International Stock at Niagara Falls, N. Y.

The Walter McDowell Stock opened an engagement at the Garrick, Grand Rapids, last week, with The Builder of Bridges.

Vaughan Glaser, Will D. Corbett and Fay Courtenay gave excellent performances in The Thief at the Duchess, Cleveland, last week.

The Commuters was well received by the patrons of the Municipal Theater at Northampton, Mass. Charles Balsar and Leah Winslow in the leads.

Alice Fleming, as Salvation Nell, was most interesting at the Baker, Portland, Oregon, last week.

Della Pringle has leased the Moose Theater, at Moose Jaw, Saskatchewan, and opened a stock, last Monday, in My Wife's Family.

Miss Dorothy West, juvenile, closed with the Stainach-Hards Stock company, at Mount Vernon, last week, and Miss Peggie Monroe takes her place for the balance of the season.

Max Figman's vehicle, The Truth Wagon, was put on last week at the Burbank, Los Angeles, with Forrest Stanley, Isetta Jewel, James Corrigan, David Hartford and Grace Travers in leading roles.

The Howell-Keith repertoire company, headed by Ethel Desmond and Charles Whitehurst are playing to large business in Ohio, with Lena Rivers and St. Elmo as the chief bills.

A repertoire company, under Ferdinand Grahame, are playing in Kentucky such bills as Get-Rich-Quick Allen, Under Two Flags and Sapho.

W. S. Humphrey was specially engaged for the Holbrook Blinn role in The Boss, at Yonkers, N. Y., last week, with Edna Archer Crawford in the Maude Fealey role.

An excellent performance of The Million was given by the members of the Prospect Stock, New York, last week. Irene Timmons, Phillip Leigh, Charles Dingle and Carey Hastings deserve special mention, while Dorothy Mortimer was charming in a leading role. Darkest Russia followed.

Leona Stater was seen as Sapho in the famous play of that name, with Noel Travers, Maxine Miles, Irene Douglas, Minnie Stanley, Archie Allen, Jack Matthews and the Grand Opera House Stock, Brooklyn, last week. Miss Stater has replaced Jessie Arnold as leading woman. Secret Service follows.

Providence, R. I., warmly received the Empire Stock in Hoyt's A Contented Woman last week. Homer Barton, Lovell Taylor, Thomas Mulgrew, John T. Dwyer, Nina Saville, Anne Gridley, and Ethel Daggett were seen to advantage.

NEWS OF OTHER CITIES

INDIANAPOLIS

The critics were unusually severe in their reviews of The Master of the House, which naturally had a depressing effect on business at the Shubert Murat Feb. 6-8; but, on the other hand, the splendid acting of Andrew Robson, Mary Servoss, Helen Reimer, Grace Reals, and Benjamin Graham received much deserved praise. Great was the praise bestowed by the press and public alike on the impressive and highly artistic revival of Julius Cæsar by William Faversham and his splendid co. Feb. 10-12. The work of the star and that of his co., including such well-known people as Frank Keenan, Fuller Mellish, Berton Churchill, Arthur Elliott, Julie Opp, and Jane Wheatley was of the highest order, and the production ranks as one of the best seen here in recent years. Harry Lauder, matinee and night, Feb. 13. The Silver Wedding Feb. 14, 15. The Glassblowers Feb. 20-22. Madame Clara Butt Feb. 24.

Rose Stahl, who was seen here in Maggie Pepper when the play was in its infancy, returned for a short engagement of three performances at English's Feb. 7, 8, and received the same hearty and friendly welcome from large audiences accorded her on her previous visit. The County Chairman, given by local amateurs for the benefit of the Boy's Club on their tenth annual benefit, drew capacity houses Feb. 10, 11. Carter De Haven in Exceeding the Speed Limit, matinee and night, Feb. 12. Orville Harrold Feb. 13. The Pink Lady Feb. 17-22.

Beulah Poynter, a great favorite with the patrons, did a big business in her old success, Lena Rivers, at the Park Feb. 10-12. In Old Kentucky Feb. 13-15. Thurston Feb. 17-22.

The Time, the Place and the Girl, the first musical comedy offered by the Holden Players at the Colonial Feb. 10-15, was acted and sung in good style. Earl Rexford as Johnny Hicks was particularly well cast, and Lucille Spinney pleased her many admirers in the role of the head nurse. Dorothy Fairfax as the girl, and George Stilwell as her lover were favorites. The Lion and the Mouse Feb. 17-22.

McIntyre and Heath headed the bill at Keith's in their old-time successes, The Georgia Minstrels and The Man from Montana. Ray Dooley and her Metropolitan Minstrels, really the hit of the bill, offered novel and bright entertainment. Julia Nash and co. in Her First Case pleased. Owen Clark, T. S. McIvin and May Barlee's Bulldog Music Hall added variety to the bill.

The opening night of The Glassblowers at the Murat Feb. 20 has been sold out to the Shriners for their monthly theater party. John Philip Sousa will conduct.

Maude Adams engagement in Peter Pan at English's Feb. 14, 15 included an extra matinee Feb. 14, not scheduled in the original booking. The demand for seats was so heavy, the Saturday matinee being sold out in the first few hours of the sale that Manager Miller decided on an extra matinee on Feb. 14 if possible, and wired Miss Adams and Charles Frohman of the existing conditions and both consented.

Announcement has just been made that a high-grade stock co. will occupy the Murat stage during the Summer months, opening shortly after the close of the regular season. Fred J. Daller, manager, who will be in charge of the co., has determined on a new policy for his stock season, that of producing nothing but farce-comedy.

Jane Wheatley, well remembered as leading woman of the Murat Stock co., two seasons ago, when she made many friends by her conscientious and excellent work, was welcomed on her return, her first appearance here since, her stock days, when she appeared with Faversham in Julius Cæsar as Calpurnia. Her notices were most complimentary. PEARL KIRKWOOD.

DETROIT

Mrs. Fiske presented, in Detroit, for the first time Feb. 10-12 Edward Sheldon's well-built play, The High Road. Mrs. Fiske's embodiment of Mary Page is already a matter of theatrical history and a remarkable performance in every sense of the word. The support accorded by Frederick Perry, Herbert Delmore, Arthur Byron and Aldrich Bowker is worthy of special note. Capacity attendance responded to the brief engagement in this city. John Drew Feb. 13-15.

A jumble of jollification was the apt sub-title of Hanky Panky, a typical Lew Fields entertainment, which held the stage of the Garrick Feb. 10-15, and made a goodly portion of the theater-going public of Detroit forget it was Lent. Max Rogers, Bobby Horth, Harry Conner and William Montgomery and Florence Moore scored heavily. Ready Money will be the next attraction at the Garrick.

Joe Howard and Mabel McCane headed a good bill at the Temple Theater Feb. 9-16, which also included W. H. St. James and co., Pat Rooney and Marion Bent, Burt Cutler, William A. Weston and co., Rosers Brothers and Hilda Hawthorne.

Thurston had a busy week at the Lyceum Theater Feb. 9-15. Next week Al. H. Wilson.

Rebecca of Sunnybrook Farm will follow John Drew at the Detroit Opera House next week.

Frank Stafford and co., in The Hunter's Game, headed an entertaining vaudeville programme at the new Broadway Theater Feb. 9-16.

Burlesque in Detroit Feb. 9-15 was represented by The Dazzlers at the Gayety and The Stars of Stageland at the Avenue.

ELTY A. MARONI.

NEWARK, N. J.

Dockstader and Primrose's Minstrels filled the Shubert Feb. 10-15. The Ratner's Hunt pictures were the attraction at the Newark Feb. 10-15.

The Payton Stock co. presented Zaza Feb. 10-15 at the Orpheum. Mabel Brownell's interpretation of Zaza was excellent, and she was exceptionally clever in all her scenes especially with that in the third act with Toto. Sadie Radcliffe gave an admirable characterization of Aunt Rosa; in fact the entire cast was excellent.

Imagination was the headliner at Proctor's Feb. 10-15, and presented by John Glendenning, Beverly Sitgreaves, Macy, Harlan and co. Others on the bill were: John P. Conlin, Lillian Steel, Eddie Carr, F. Bert Kenny, and H. Booth Platt, Johnny Johnston, Anna Chandler, Rosa Crouch and George Welsh, Jack Ward and Eddie Weber, Leslie Goldsmith, and Louise Stickney's Circus.

Deadwood Dick's Last Shot was staged at Jacob's Feb. 10-15. Charles Kelly as leading man, plays the hero with much feeling and gave a creditable performance.

Harry Hasting's Biz Show filled the bill at the Gaiety Feb. 10-15, with Mabel Leslie, Ollie Oden, Pearl Lester, Catherine Moan, and Lola Leslie.

The New Century Girls presented a good entertainment at Miner's Feb. 10-15. The specialties of the Metropolitan Four and Lota Mayer were excellent. GEORGE S. APPLEGATE.

JERSEY CITY

The Country Boy drew large audiences to the Majestic Feb. 10-15, and gave very good satisfaction. An excellent co. is seen in the different characters, especially good being Jason Rohards in the name part, Charles Bondeau as the leading citizen, Lizzie McCall as the boarding house keeper, William Morran as the ticket speculator, and Robert Dudley as the newspaper man. The Old Homestead Feb. 17-22.

Chinatown Charley was presented at the Academy of Music by the Academy Stock co. Feb. 10-15 to crowded houses, and a good all-round performance was given of a play the plot of which is claimed to be based on actual occurrences observed by the author, Ben Taggert. Mary Louise Malloy, Fred Warner, Russell Brown and all the favorites were well cast. Convict 999 Feb. 17-22. The Country Store once a week at this house is a real novelty, and new motion pictures between the acts are appreciated.

After three weeks of the Corse Payton Stock co. during which time excellent plays by a fine co. were offered, at the Orpheum, the stock season ended Feb. 8. Five different stock co.'s have tried it inside of three seasons with disastrous results. A new policy was inaugurated Feb. 10, with high-class vaudeville and moving pictures to very good patronage. The bill included Marguerite's Favorites, a barnyard act of merit; Marsh and Weston, Reno Fiske, Yo Olde Home Choir, Funston's Awakening, Athletes and May Manton co. A special bill was offered Feb. 12 which included, besides the above, Press Eldridge, Andy Rice, Barney Fazan and Henrietta Byron.

The Waltz Dream, a miniature comic opera, is the headline at the Monticello Feb. 10-15, where business is fine.

Madame X was a fine offering at Schiller's, Bayonne, where the Broadway Stock co. is a prominent factor, Feb. 10-15, to excellent business. The Commuters Feb. 17-22.

The Bayonne Opera House did a large business Feb. 10-15 with Girard and Gardner, Three Nightingales, Wilfred Clark and co., Herman Zelts, Trench and Kennedy.

The Colonial Septette is the headliner at the Hudson (Union Hill) Feb. 10-15, and is a real hit to large and appreciative audiences. Others on the bill are Geick and Keith, the Elson City Four, Watson's Farmyard, Vienna Belton and Charles Everdean, Marshall and Tribble, Carl and Max and Josepheus Brown and co.

WALTER C. SMITH.

PITTSBURGH

The Quaker Girl at the Nixon Feb. 10-15 was very popular. Prominent in the cast were Ina Claire, Percival Knight, May Vokes, and Maisie Gay. This offering was one of the prettiest seen here this season, the dancing and choruses being features. Manager Kirk announces The Count of Luxemburg Feb. 17-22. Mrs. Fiske will follow, and Alla Nazimova is underlined.

Everywoman drew largely at the Alvin 10-15, there having been a few changes made in the cast. Thais Magrane (former leading woman of the Davis Players at the Grand last Summer) scored in the title-role, and H. Cooper Cliffe, who replaced Frederick Warde as Nobody, deserves credit for his elegant portrayal. The supporting co. was good. The Merry Countess Feb. 17-22, then follows Hanky-Panky.

The Harry Davis Players were seen to advantage in The Adventures of Lady Ursula Feb. 10-15 at the Duquesne. Charles Gunn, the new leading man, made his appearance as Sir George Forster, which he played in a dashing manner. He has a pleasing personality, and his first week's success is encouraging. Frances Nelson was delightful in the title-role, while Dennis Harris, Allan Kelly, Frank Wright, and Faith Avery gave capable support. A revival of Leah Kleschna Feb. 17-22.

Ocosita Loftus more than pleased at the Grand Feb. 10-15. On the same bill were Milton Pollock and co., Burr and Hope, Cook and Stevens, and Lyons and Yosco. Henry Woodruff and co. headed the bill Feb. 17-22.

The Gayety had Rose Erdell and her London Belles Feb. 10-15. As this is a farewell tour, crowded houses were the result. The Bohman Show Feb. 17-22.

The Lyceum "packed them in" Feb. 10-15 when the Newlyweds and Their Baby held the boards. Manager Wilson announces Flake O'Hara Feb. 10-15, then comes Thurston, the magician.

Harry Lauder, with a co. of international artists, entertained at a matinee and evening performance Feb. 15 at Memorial Hall.

Carnegie Hall was the scene of the Christine Miller-David Bispham recital Feb. 14.

DAN J. PACKINHAM.

KANSAS CITY

The big event of the week, and for that matter of the season, was the appearance of E. H. Sothern and Julia Marlowe at the Shubert Feb. 10-15. A tremendous advance sale assured capacity audiences throughout the week, so there was little opportunity to figure which of the various productions offered were the most popular. The repertoire opened with The Taming of the Shrew, and was followed by Romeo and Juliet, Much Ado About Nothing, Twelfth Night, The Merchant of Venice, As You Like It and Hamlet. Mr. Sothern also gave a special Wednesday matinee of Richelieu. The usual enthusiastic welcome was accorded the stars and their supporting co., all of whom were splendid, without exception. Blue Bird Feb. 16-22.

The Willis Wood had The Trail of the Lonesome Pine Feb. 9-15, playing to excellent business. Charlotte Walker was featured in the production, and her characterization of June Tolliver is the best piece of work she has done. Principal roles were splendidly handled by W. S. Hart, Willard Robertson, George Bancroft and Warner Richmond, while minor parts were in capable hands also. The production was attractively staged. Kitty Gordon in The Enchantress Feb. 16-22.

The Grand had The Divorce Question for the week of Feb. 9-15, playing to very satisfactory business. The play is one of many problems, and is in a way a portrayal of everyday occurrance. The presenting co. were capable. Mrs. Wiggs of the Cabbage Patch Feb. 16-22.

Stella Mayhew was the Orpheum headliner Feb. 9-15, pleasing large audiences nightly. Other acts were also well received.

Melbourne Macdowell, in a sketch called The Sheriff and the Widow, was the tonlizer of the bill at the Garden Feb. 9-15, playing to the usual good business.

The Lady Buccaneers was the attraction at the Century Feb. 9-15, and, with Jess Willard as an extra attraction, played to a good week's business. Dante's Daughters Feb. 16-22.

The Empress had one of their big weeks of the season Feb. 9-15 four numbers being featured. George B. Reno and co., Tom Linton and his eight Jungle Girls, Morton-Jewell troupe and "Number 44" dividing honors.

The Crackerjacks held the boards at the Gayety Feb. 9-15, opening to two big Sunday audiences. The show pleased, as usual, Ben Ton Girls Feb. 16-22. D. KENDY CAMPBELL.

BUFFALO

The Perplexed Husband Feb. 10-12, in which John Drew and co. appeared at the Star, is a delightful comedy. Large audiences enjoyed Mr. Drew at his best, and Mary Boland's auditors made evident their appreciation of her work. Mrs. Fiske Feb. 13-15 in The High Road. The Little Millionaire Feb. 17-22.

The Gilbert and Sullivan Festival co. Feb. 10-15 presented, by a star cast, an elaborate revival of the G. and S. operas. De Wolf Hopper and his brilliant associates in light comedy, including George MacFarlane, Blanche Duffield, Eugene Cowles and others, entertained large audiences at The Teck. Excuse Me Feb. 17-22.

At Shea's Feb. 10-15 capacity houses were attracted by the biz bit, The Trained Nurses, with Gladys Clark and Henry Bergman in the leading roles; Deiro is little short of a sensation with his novel piano accordeon; Charlie Case, the special attraction, is as good as ever; all the others on the bill pleased. Maude Tempest Feb. 17-22 and 10 singers; Maude Lambert and Ernest Ball, William Simms and co., Lew Hawkins and others.

The White Slave Feb. 10-15, for 30 years a favorite, was given an excellent presentation at the Majestic to good houses. Baby Mine Feb. 17-22.

Ed Lee Wrothe and The Ginger Girls Feb. 10-15 pleased large audiences at the Garden. Jolly Follies with Phil Ott Feb. 17-22.

The Whirl of Mirth Feb. 10-15, with Eddie B. Colling and a biz co., attracted big houses to the Lafayette. The Moulin Rouge Feb. 17-22.

J. W. BARNES.

PROVIDENCE, R. I.

Robert B. Mantell was at the Providence Opera House Feb. 10-15, surrounded by an excellent cast in King Lear, Othello, Louis XI., Richelieu, Macbeth, The Merchant of Venice, and Richard III. Good business prevailed. Tully Marshall in The Talker Feb. 17-22.

The Master Mind played to fair business at the Colonial Feb. 10-15, with Edmund Breese in the title-role. Get-Rich-Quick Wallingford Feb. 17-22. Eve Tanguay Feb. 24-March 1.

A Contented Woman proved a capital attraction for the Empire Stock co. Feb. 10-15 where it played good houses. The Jewess Feb. 17-22.

Sam Howe's Lovemakers were at the Westminster Feb. 10-15, and are to be followed by Robinson's Crusoe Girls Feb. 17-22.

Lulu Glaser, with Thomas D. Richards in First Love, proved the bright feature of the first Lenten bill at Keith's Feb. 10-15. Others included Lydia and Albino, Billy "Swede" Hall, Haydn, Dunbar and Hadyn, Law Hawkins, Al. and Fannie Steadman, Britt Wood, Borani and Nevarro, and the motion pictures.

Manager Lovenberg, of Keith's, is a busy man these days completing arrangements for the 1913 Albee Stock co., which will be at the local house this Summer. Frances Nelson has already been announced as the new leading woman. Among the latest announcements are Helen Reimer, Lora Rogers, and Eleanor McEwen, all of whom were great favorites in former Albee cos.

H. P. HYLAND.

NEW ORLEANS

Weber and Fields in Hokey-Pokey was a biz drawing card at the Dauphine Feb. 9-15. The co. is first class in every respect, and the chorus particularly attractive in both looks and attire. A Butterfly on the Wheel Feb. 16-22.

A fair co. presented Madame X at the Crescent Feb. 9-15. Adelaide French played the principal role well and received good support. The Trail of the Lonesome Pine Feb. 16-22.

A Modern Eve was the attraction at the Tulane Feb. 9-15. The bill proved entertaining and was well received. Officer 666 Feb. 16-22.

The Perschi-Orpheum Stock co. at the Lyric is doing excellent work. From Ram to Riches 9-15 was presented to large audiences. This being the only stock co. in the city the management has a monopoly of the stock patronage. Thorns and Orange Blossoms Feb. 16-22.

At the Greenwall the Strolling Players' Burlesque co. met with some favor Feb. 9-15. Chee, the Girl in Red, was the chief feature, and seemed to please.

The Orpheum continues to enjoy excellent patronage, and presented a fair bill Jan. 10-15. The features were: Owen McGiveney, Rud Fischer, and Adrienne Azarado, McIntyre, and Hartz, Minnie Allen, Herbert's Canines, Aree Brothers, and motion pictures.

News reaches us from Havana that the N. O. French Opera co. has met with a decided triumph. The co. remains there for six weeks.

J. M. QUINTERO.

MONTREAL

Owing to delays by boat and train the Horniman Players who were to have opened here Feb. 10 did not reach Montreal till just in time to open for the evening performance Feb. 11 and that nearly an hour late at His Majesty's. They received a warm welcome. The play was Bernard Shaw's Candida, preceded by Miss Dixon, Irene Rooke, and Mr. Roemer, old favorites of last year, appeared in the leading roles. The performance was given in the usual capable style, allowing for the fatigue from which all must have been suffering after the discomforts of a delayed ocean voyage and a snowbound train. The Rivals and Nan follow. The performances this week are in aid of the University Settlement.

Bought and Paid For proved an interesting bill at the Princess Feb. 10-15. The co., a capable one, included Charles Millward, George A. Wright, Clyde Crawford, Julie Herz, and Josephine Drake. Bird of Paradise Feb. 17-22.

Amelia Bingham in Moments from Her Plays was the headliner at the Orpheum, and proved a drawing card. Paul Kirist in The Land of Dreams and A Business Proposal, staged by Jack Kennedy and co., proved amusing; Pollie Walker and Wilbur Mack, Max's Infernal Circus, and Jennings and Wilson are other items.

The Taxi Cab Girls give a satisfactory show at the Gayety, Farnal Trio a feature.

Lyric and Scala present good bills of vaudeville and pictures at the Francais.

W. A. TREMAYNE.

RICHMOND, VA.

The Woman Feb. 7, 8 was a good show to fair business at the Academy of Music. The Spring Maid 10, 11 failed to please at $2 a seat; business light. Moving pictures of Richmond Feb. 12-15.

Where the Trail Divides Feb. 10-15 pleased fair houses at the Bijou. Dave Lewis in Don't Lie to Your Wife Feb. 17-22.

The Boys and Girls of Avenue B, Bobbe and Dale, O'Neill Sisters, Foster and his Dog, Hilderbrand and Dulong, and pictures made up the bill at the Colonial Feb. 10-15.

Billie Richie and co. in Around the Clock at the Empire. W. G. NEAL.

SEATTLE

The attraction at the Metropolitan Feb. 2-8 was Ben-Hur (matinees Feb. 4, 7, 8), which was presented by an excellent co. before capacity houses. Thomas Holding sustained the title role with skill and effect.

Madame Lillian Nordica, assisted by William Morco Rummel and E. Annayne Simmons, in concert, Feb. 3 drew a very large and cultured audience, which thoroughly enjoyed the excellent programme rendered. The concert was given under the direction of Cyril Arthur Player. Madame Marcella Sembrich, under the direction of J. W. Bayre, and assisted by Gutia Casini and Frank LaForce, delighted a capacity house. The programme contained an admirable selection of musical numbers.

At the Seattle, The Nigger, Feb. 2-9, matinees Feb. 4-8, 9, was presented by a capable co. before medium and large houses.

Motion pictures and vaudeville at the Grand Feb. 2-8. Lawrence Crane and co. in The Den of Mystery at the Empress Feb. 2-8. Chapmer and Melbourne, motion pictures and vaudeville, at the Alhambra Feb. 2-8.

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AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

ALABAMA.

BIRMINGHAM.—JEFFERSON: Bunty Pulls the Strings 14, 15. Fritzi Scheff in The Love Wager 17. Blanche Ring in The Wall Street Girl 19.—MAJESTIC: Isle of Spice 10. Max Bloom in The Sunnyside of Broadway 17.—ORPHEUM: Dark for repairs; opens 24.—AMUSE-U: Goiet-King and Ganles. Three Kobers, Lowe and Sterling, motion pictures 10: Lowe and Sterling favorites here.—BIJOU: Norman Hackett in Satan Sanderson 10. The Rosary 17.—BRST: The Ida Neal Musical Comedy co. 10-17.

ANNISTON. — NOBLE STREET: The Kirmess, local talent, Jan. 31, 1; excellent, to packed houses. Freckles 3; very poor, to small business. Aborn Grand Opera co. in Madame Butterfly 5; very good, to S. R. O. Tabloid Musical Comedy co. 10-15; cancelled after one performance, account of being poor. Billy Clifford 16.

MONTGOMERY.—GRAND: Weber and Fields in Hokey Pokey 7 delighted S. R. O. The Goose Girl 8 pleased good business. Jules Falk and Arthur Fischer 10; satisfactory; fair business.

SELMA.—ACADEMY OF MUSIC: Dark 8. Fritzi Scheff 19.

ARKANSAS.

LITTLE ROCK.—KEMPNER: Miss Illington in Kindling 6, 7; excellent performance to good business. Walker Whiteside in The Typhoon 8; excellent performance to S. R. O. Vaudeville and motion picture houses report good business. Dustin Farnum in The Littlest Rebel 13. Kiss Waltz 15.

FORT SMITH.—NEW: Margaret Illington in Kindling pleased a good audience. Shepherd of the Hills 12. The Kiss Waltz 17. Everywoman 19. All vaudeville and moving picture houses report excellent business.

CALIFORNIA.

OAKLAND.—MACDONOUGH: Excuse Me 2-8; laughable comedy, to capacity houses.—LIBERTY: Bishop's Players presented A Fair Co-ed 3-9; performance and attendance satisfactory; James Oleason and Jane Urban carry off honors.—ORPHEUM: Fine bill 2-8; Ralph Hers great headliner.—COLUMBIA: Dillon and King in The Bumble Bee 2-8; performance and attendance fair.

MODESTO. — MODESTO: Opened by the Modesto Choral Society (courtesy of W. B. Marten, manager) in Pirates of Penzance 6 pleased capacity.—1818: Vaudeville, with Stanhope and Guy, headliners, 1, 2 pleased good-sized audience. Mutt and Jeff 8.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: The Siren 3; fair business. Alma, Where Do You Live? pleased small house. The Countess Coquette 6 pleased; fair business. Graustark 10. Concert 17.—BURNS: Aleline Genee 5 pleased. 8. R. O.—EMPRESS: Moving pictures and vaudeville 12-14. Lind. Lottie Williams and co., Will Oakland, The Three Gerts, Max and Cameron, Mab and Wels.

CONNECTICUT.

HARTFORD.—PARSONS: The Red Petticoat 7, 8 kept three good-sized audiences in a cheerful mood. A packed house greeted Eva Tanguay 11, heading her own vaudeville co. She pleased all as before. The vaudeville numbers were mediocre. Hiawathian Bird of Paradise 12, 13 was given with a magnificent metropolitan production to charmed audiences of generous proportions. A feature was the incidental introduction of a Hiawathian quartette, who rendered native songs which were pleasing. Tully Marshall closes the week. Colonel Heublein, whose connection with the Heublein Hotel, which has for years been the mecca of the better class of professionals playing here, and in consequence was widely known among them, died at the hotel 10, suddenly from heart failure. The local Lodge of Elks celebrated their thirtieth anniversary 12 with appropriate ceremonies at their elaborate home. Henry B. Harris and a delegation of the old Harrigan and theater members of the order instituted the lodge which has grown from a membership of forty-two to over twelve hundred. Their building is valued at $100,000. Among those present aiding materially in the festivities that followed were the Hiawathian Quartette from The Bird of Paradise co. The Princess, new film theater, will open to the public shortly.

BRIDGEPORT.—LYRIC: Seven Sisters was given with pleasing effect 10-15, with everybody concerned deserving credit. The Confession 17-22 will mark the closing week of the Eleanor Cleveland Stock co., and the house will be turned over to its new lessee, William Fox, who proposes to run it on the lines of his other houses. His representative John Zanft, is now in this city, supervising the turnover. Managing directors of property, Isham and Heaphy, retain control and representation of stockholders.—POLI'S: Dance Dream headed excellent bill 10-15 to fine business. Assisting were Mlle. Martha et Soeurs, Devine and Williams, Violinski, Buckley's Animals, Squaring Accounts, and Cliff Gordon.—PARK: Sam Howe's Lovemakers gave local "Johnnies" practical demonstrations 6-8, and Robinson Crusoe Girls offered a post-graduate course 13-15. Eva Tanguay and a good vaudeville bill filled the house 10. Primrose and Dockstader's Minstrels 17.

WILLIMANTIC.—LOOMER: Sis Hopkins 8 pleased good business. Gladys Klark 17-22.

FLORIDA.

JACKSONVILLE. — DUVAL: The Fortune Hunter 5; performance not up to standard; fair business. Neil O'Brien's Minstrels 6 pleased good business. Isabel Lowe in Trail of the Lonesome Pine 7, 8; good co. and business. A Butterfly on the Wheel 9, 10; well presented, to medium business. — ORPHEUM: Running for Congress 2-8 pleased good business.—GRAND: Photoplay, From the Manger to the Cross, 9-12; S. R. O.; augmented orchestra and choir were appreciated features.—OSTRICH FARM: Fred Rose, O. K. Stewart, King's Wild West, and Fred Owens 2-8; fair attendance.

GEORGIA.

MILLEDGEVILLE. — OPERA HOUSE: Fortune Hunter (Cohan and Harris) 14.

ILLINOIS.

ELGIN.—GRAND: The Duke of Durham did capacity business 7-10; pleased. Mlle. Tuttle's Educated Parrots, Becker and Adams, Le Roy, Harvey and co., Thos. A. Seabrooke and Sutcliffe Troupe; new pictures 10-12; good bill and business. Honeymoon Trail 13-15; tabloid, with 20 people; Al Rauh and Jeanette Priest are the principals.—STAR: Closed 11. L. H. Williams has resigned and accepted a theatrical position at Pudacah, Ky. He introduced many novelties and gave Elgin a strictly modern picture house.—LYRIC: An International Conspiracy 11, 12 pleased.

QUINCY.—EMPIRE: Truxton King 6 pleased good business. The Littlest Rebel 7; exceptionally fine production and co.; satisfactory business. E. H. Sothern in The Taming of the Shrew 8 drew large and enthusiastic audience; exceptionally fine production and co. A Girl of the Underworld 9; matinee and evening; good business and satisfaction. Freckles 10; good business and satisfaction. Thomas Ross 15. Uncle Josh Perkins 16. Polly of the Circus 17. Al. G. Field's Minstrels 18.

EAST ST. LOUIS. — AVENUE: Vaudeville and pictures 9-12. Three Stanleys, Mr. and Mrs. J. J. Dowling presenting a snapshot, Uncle Josh Skelly, Noe, and Johnson, Cleopatra and co. capacity houses; audience delighted.—LYRIC: Moving pictures 9-10. The Millionaire Cowboy pictures pleased overflowing houses.—EARL: Moving pictures and accidental vaudeville. Cordell Stock co.; good co. and good houses.

AURORA.—GRAND: Valeska Suratt in The Kiss Waltz 7 to good business. Officer 666 8 to fair business. Rainer's pictures 9-12 to medium business. The Pink Lady 14. The Girl of the Mountains 16. German Players 18.—FOX: Vaudeville. MacDowell-Evesson co. in The Sheriff and the Widow. Winter Garden Four, Rosealie Rose, Willie Hale and Brother Seymour's Happy Family 6-9. The Honeymoon Trail 10-12 (abbreviated form); good bill, to capacity business.

CHAMPAIGN.—WALKER OPERA HOUSE: Vaudeville. Howard Brothers, Tom and Stasia Moore, the Longworths, and the Four Victors 10-12. Musical comedy, A Knight for a Day, with Jeanette Priest, 13-15. — LYRIC: Excellent films; good house and large crowds.—NEIL and VARSITY: Both doing good business with good films. It is said that $25,000 will be expended soon for a strictly up-to-date motion picture house in Champaign.

URBANA.—ILLINOIS: The Military Girl 8 canceled. The Little Tycoon II., by High School talent, pleased capacity; local audience. Marshall Farnum in The Littlest Rebel 13. William Faversham in Julius Cæsar 14.—UNIVERSITY AUDITORIUM: Ben Greet Players in Comedy of Errors 15. Freckles 15; matinee and night.

BLOOMINGTON.—CHATTERTON: Thomas Ross in The Only Son 4 pleased fair business. Louis Mann in Elevating a Husband 6; delighted good business. Uncle Sam's Girls Burlesquers 7; fair co. and business. East Lynne 8; fair, to good business.—MAJESTIC: A Country Girl 6-8 pleased big business.

TAYLORVILLE.—ELKS': Mutt and Jeff Jan. 30; excellent cast, to good business. Chicago Glee Club 3 (Y. M. C. A.) pleased. Shepherd of the Hills 6 pleased large audience. Vaudeville and pictures, on all open time, drawing well. The Truxton King 11.

GALESBURG. — AUDITORIUM: E. H. Sothern in Taming of the Shrew 4; good house. The Monte Carlo Girls 11; good business. A Girl of the Underworld 12. Paul J. Rainey's African Hunt 13-15. The Old Homestead 17.

STREATOR.—PLUMB: Thomas W. Ross in The Only Son 5; highly pleased a good-sized audience.

INDIANA.

GOSHEN.—JEFFERSON: The Military Girl billed for 8 disbanded before reaching here. The Fortune Hunter, with John Meehan 7, pleased; it was the third presentation of the play here. Madame Sherry 10; satisfied for the third time here. The Pink Lady 11; delighted big audience; John E. Young, Olga Dabaunis, and Tessa Kosta being in the cast. The vaudeville partnership between Floyd W. Campbell, of Shelbyville, Ind., and John (Dal) Sherwin, of Goshen, has been dissolved, and Mr. Sherwin will enter vaudeville, playing in The District Leader in abbreviated form.

MUNCIE.—WYSOR GRAND: Fritzi Scheff in The Love Wager 1; good house; excellent co.; audience delighted. The Winning Widow 5; fair house and co. George Damerel in The Heart Breaker 7; fine co.; good house. Maude Adams in Peter Pan 8 delighted two performances in S. R. O.; many turned away. The Glassblowers 10. The Sweetest Girl in Paris 11. The Third Degree 12; two performances. — STAR: The Royal Venetian Band, Henry Little and Francis Allen, May Foster, Birchfield, Burns and Bartlett.

SOUTH BEND.—OLIVER: Officer 666 3 pleased good house. The Military Girl 4 failed to appear. Co. disbanded 3 at Battle Creek, Mich., on account of poor business. Rebecca of Sunnybrook Farm 7, 8 gave three performances to fair business; good co. and play pleased. Madame Sherry 11 drew well and satisfied. The Pink Lady 12. John Mason in The Attack 13.—AUDITORIUM: Wright Huntington Stock co., in Wildfire 2-8. The Woman in the Case 9-15; business excellent.

CRAWFORDSVILLE.—MUSIC HALL: Pictures 7, 8; fair business. Dark 9-12. Monte Carlo Girls 13. Home Minstrels 17. Littlest Rebel 18.—JOY: Pictures 5-12; excellent business.—ARC: Pictures 5-12 pleased fair business. Local moving picture managers are circulating petitions to send to representatives in legislature urging them to vote for the Sunday theater bill. Many people in this city are against the proposed law.

MARION. — INDIANA: Vaudeville bill 3-8, included Mellyar and Hamilton, Billy Jones, Georgia Fitzgerald, Hylands and Farmer, Ed. Hayes's Players, Allen, Warren and co., Powers and Wilson, Jones and Grant, Frederick and co., the Ansonia Trio, and photoplay. Bill was good and attendance excellent. The Cat and the Fiddle 10-12; a musical skit; brought out a packed house.

KENDALLVILLE.—BOYER OPERA HOUSE: Lyman H. Howe's Travel Festival 8. Better than ever; to full house. Fellows Opera Quartette 4 to capacity. Taylor and Wells Trained Animals, with moving pictures 6, 7, 8. Officer 666 10. Excellent co.; to good business. Ex-Gov. Glen of N. C. lecture 11; full house.

HAMMOND. — HAMMOND: Monte Carlo Girls 6. Madame Sherry 9; fair co. to good house.—ORPHEUM: Atkins-Whitman Trio 6-9. Nature-defying contortionists. The Livingston Comedy Trio 9-12; excellent to brisk business.

VINCENNES.—GRAND: Fritzi Scheff in The Love Wager 11 was greeted by a large and appreciative audience, and the play proved to be one of exceptional high class. Littlest Rebel 14. The Shepherd of the Hills, Belasco's The Woman and the Bohemian Girl follow.

ANGOLA.—CROXTON OPERA HOUSE: The Fortune Hunter 5; fair co., to fair business. Monteville Flowers (Lecture Course) 10; good impersonator, to a packed house. Officer 666 11. Graustark 17. Rodzer Grilly Concert co. 19.

HUNTINGTON. — HUNTINGTON: Alvarado Players 3 in the following plays: The Westerner, Rip Van Winkle, Another Man's Wife, Captured by Wireless, The Call of the Woods; good business; good co.

PERU.—WALLACE: Elks' Minstrels 3; good business; pleased. Madame Sherry 4; fair business; fair co. Sweetest Girl in Paris 10; good business; pleased. Al. G. Field's Minstrels 14.

WABASH.—EAGLES': The Third Degree 3; exceptionally strong and well-balanced co.; best satisfaction of season; good business.

MICHIGAN CITY.—ORPHEUM: The Cat and the Fiddle co. 9 pleased two good houses.

IOWA.

DUBUQUE. — GRAND: Mutt and Jeff 6 pleased topheavy house. Spring Maid 10 delighted a large audience. De Koven Opera co. 14 and Rainey's African pictures 16-19 cancelled.—MAJESTIC: Jane Courthope and co., Andrews's Wonder Kettle, Reiff Brothers, Charles Olcott, Carroll, Keating and Dever, and Montgomery Duo 3-5; good business. Neuss and Eldred, Hall and Gilroy, Barrett and Earle, Manley and Walsh, and Rex Fox 6-9 drew good audiences. Wood's Animal Actors, Edgar, Foreman and co., Bigelow, Campbell and Rayden, Holden and Harron, Seymour and Robinson, and the Two Specks 10-12. Alfred Latell and co., Barnes & King, Rosette Reunee, Lockhart and Leddy, Daniels and Conrad, and Ted Gibson and co. 13-16.

DAVENSPORT.—BURTIS OPERA HOUSE: The Spring Maid 5 gave a very pleasing performance to satisfactory business. House dark 7, 8. Louis Mann 9 in Elevating a Husband, gave a very creditable performance, deserving of better patronage. House dark 10. Polly of the Circus 11 pleased a good-sized audience. The Old Homestead 15. Al. G. Field's Minstrels 21. Uncle Josh Sprucehy 22. The Lyric, which has been a vaudeville house, will in the future feature burlesque.

FORT DODGE. — PRINCESS: Virginia Mann and Lawrence Simpson, Moon and Towle, Hurt, Johnson and Burt, Dainty June Roberts and co., Harry Gilbert, and Dave Woods's animal actors 3-9; to capacity and excellent satisfaction. William Henneby, son of Mr. and Mrs. W. Henneby, of this city, is doing cabaret work at Hector's restaurant in Chicago. Miss Tina Lerner, "a pianist," gave excellent programme at Armory 10 to fair audience.

FORT MADISON. — EBINGER GRAND: The Spring Maid Jan. 29 pleased full house. Frank Winninger and co. 30-9 played to good houses all week. Louis Mann in Elevating a Husband 11 pleased good house. Uncle Josh Perkins 14. Polly of the Circus 16.—ORPHEUM: Vaudevile and moving pictures. Empire and Pastime also have good business to moving pictures.

WATERLOO.—THE WATERLOO: Polly of the Circus 5 pleased two good houses; attraction fully as good as last year. Kitty Gordon 7 in The Enchantress pleased S. R. O. The Divorce Question 8 (return engagement) to fair business. Spring Maid 10. The Old Homestead 11. The Great Divide 15. The Crystal moving pictures will have Romeo and Juliet 14.

GRINNELL.—COLONIAL: Elsie St. Leon in Polly of the Circus 7. Miss St. Leon gave a fine interpretation of the title-role, supported by a competent co., delighting a large audience. Clifton Mallory in David Garrick 8; good characterization by Mr. Mallory; support weak; small audience.

SPENCER.—GRAND: The Price 4; excellent co.; poor house. High School Declamatory Contest 7; good house. Louisiana Lou 10; gave excellent satisfaction to a packed house. Receipts $717. Madame X 14. Divorce 17.

CLINTON.—CLINTON: Marguerite Wright in The Spring Maid 10 pleased two capacity audiences. Thomas Ross in The Only Son 10 delighted good business.

ANAMOSA.—GRAND: Divorce Question 7; good business and excellent co. Married in Haste 14.

PERRY.—GRAND: The Old Homestead 7 delighted good house. The Divorce Question 14.

KANSAS.

WICHITA. — CRAWFORD: Countess Coquette 5 delighted two good houses. Vera Allen rendered her song numbers charmingly and deserves special mention. — LYCEUM: Wolfe Stock co. presented The Witching Hour 5-8; pleasing good houses.—PRINCESS: Whitney's Operatic Dolls, Arthur Young and co., Deo Dale, Frank and Dorr, Burt Jordan, 3-8. — EMPRESS: Whitfield and Ireland, Willis and Hagen, Ruth Roche-Francis and Players, and G. W. Moore 3-8. Walter P. Richardson, who has been leading man of the Wolfe Stock co. the last two years, has severed his connection with that organization and accepted a similar position with the Glass Stock co., El Paso, Tex.

BURLINGTON.—AUDITORIUM: A Country Romance 8; interestingly handled by Paul Hall and co.; made a pronounced hit. First and last curtain photoplay disclosed; good business. A widely varied and highly enjoyable travel festival programme marked return engagement of Lyman H. Howe 12; large and delighted audience.—MAJESTIC: Photoplay and tri-weekly features to draw crowded houses. Thomas H. Birch, of this city, recently appointed personal aide to President-elect Woodrow Wilson, is son of James H. Birch, Sr., who erected and managed Burlington's first playhouse, George Hoover, of Auditorium staff, was initiated into the mysteries of the Morse order at their home, Mount Holly 11.

HUTCHINSON.—HOME: Aborn Opera co. in The Bohemian Girl 3, 4; fine co., to S. R. O. business. A Bachelor's Honeymoon 5; matinee and night; splendid business; good caste.

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LAWRENCE.—BOWERSOCK: Countess Coquette 3; fair co.; good business. Orville Harrold, tenor, 6, 7; excellent programme; good houses. The Million 8 canceled.

LYONS.—MEMORIAL: Stratton Stock co. 10-15 opened to good business; co. and play good. Shepherd of the Hills 18.

COLUMBUS. — McGHIE'S: The City 13. Shepherd of the Hills 17. Frazier Stock co. 19. 20.

SALAMANCA.—ANDREWS'S: Girl from Rector's 10; capacity.

OTTAWA.—THE ROHRBAUGH: Dark 2-8.

KENTUCKY.

BOWLING GREEN. — OPERA HOUSE: McLean, Hanford, Tyler and Drofnan Combination 12; matinee and night; in Othello and Romeo and Juliet to capacity; splendid satisfaction. Billy "Single" Clifford to fair business; pleased.

HENDERSON.—PARK: Bohemian Girl 3; excellent business and co.; gave satisfaction. Louis P. Geibel has succeeded Mrs. Grace Merritt as manager of the Park.

MAINE.

BANGOR.—OPERA HOUSE: Get-Rich-Quick Wallingford 7, 8 pleased good business. Haffore and Walbe, Virginia King, pictures 10-12; pleased good business. The Juggling Jordans and the Pramplus 12-15.—BIJOU: Mabel Retteau, Rosalind Coghlan and co., Harmonia Duo, Annie Abbott 10-12; all pleased good business. Marguerite King, Burt Weston and co., Gladstone and Palmolde, Anniet Abbott 12-15; good business.—NICKEL: Senior Manneta, fine; Sarah Bernhardt (pictures), good business.—PALACE: Pictures, good business.—GRAPHIC: Pictures to excellent houses. The Bangor opened its doors to the public between opera dates to vaudeville and pictures, and the business pays.

BRUNSWICK. — CUMBERLAND: Madame Fannie Girard Paquin and photoplays drew large houses 3-8. Madame Fannie Girard Paquin 10-15. Madame Sarah Bernhardt in photoplays 10, 11.—PASTIME: Farley and Morrison, Lewis and Chapin, and photoplays drew large houses 3-8. Unholtz Brothers, Fred and Ann Pelot, and photoplays 10-15.

BATH. — DREAMLAND: Princess Susanna, Allen, Carter and Aleta, and photoplays drew large houses and gave excellent satisfaction 3-8. Murray Stock co. 10-12.

BELFAST.—COLONIAL: Get-Rich-Quick Wallingford 10; with well-balanced co.; pleased large audience. Pictures balance of week.—OPERA HOUSE: Food Fair 11-15.

ROCKLAND. — ROCKLAND: One of best bills of the season. Barton and Lanes, dancing act, 3-8, pleased especially good business.—EMPIRE: Good business to photoplays.

MARYLAND.

ANNAPOLIS.—COLONIAL: Motion pictures and The Simple Simon Musical co. to good business.—LYRIC: Motion pictures to fair business.—PALACE: Motion pictures to good business.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Maller-Denison co. presented 10-15 Pierre of the Plains, with Gus A. Forbes as Pierre. Mr. Forbes gave an excellent performance of the character. Carolyn Elberta, Bernard Steele, and Sydney Edwin Riggs were fair. Robert A. Bennett made his first appearance with the co. A special feature was the staging under the direction of Phil J. Dillon. Attendance large. Forty-five Minutes from Broadway 17-22.—ACADEMY: Large attendance; excellent bills 6-12. Sagar Midgeley and co., Leighton and Jordon, Ned Finey and co. in The Passenger Wreck, the O'Neal Trio, James Duffy, and Cartwright and Wells.—PURITAN: Excellent line of attractions under the direction of Manager C. L. Benson to good attendance.—PALACE: Strong line of Independent pictures to good attendance.—PREMIER: Reopens last of February with strong attractions.—BIJOU: Neillson's Aerial Ballet. Lattimore-Goodhue Stock co. in My Uncle's Vacation. Bay State Quartette, Charles "Sandy" Chapman, Le Baron Duo, Al. and Nan Delmont, and the stock co. in the Sunny South 6-12; pleased good attendance. It is reported that a new theater to seat 1,200 and devoted to high-class attractions will be erected here in the near future. Margaret Pitt, Winona Bridges, and Margaret Johnson went to New Bedford 11 to witness production by Hathaway Stock co., and were entertained by Louise Kent. Dr. O'Connor, of this city, has had plans drawn for a picture theater in the rear of his residence on South Main Street. Mrs. John Williams, wife of the scenic artist of the Savoy, arrived from New York 11 to stay during the season of stock.

NEW BEDFORD.—THEATER: Emma Francis and her Arabian Whirlwinds, Valli and Valli, Frederick Bainbrook, Arberg Sisters, Barlow, Gamber and Dwyer, and Adelia Prechette 10-15; packed houses.—HATHAWAY'S: Hathaway Stock co. in The Gamblers 10-15; big business.—VIEN'S: Marine Band, Snowie Maybell, Marlow and Haley 10-12. The Savoys, Hurst, Watts and Hurst and Von Hoff 13-15.—ORPHEUM: The Great Levasseur, Whirlwind and Wernema, Original Two Graces 10-12; pleasing large audiences. Lesley and Three Symphony Girls, Kola Brothers, Roll Clemence, and pictures 13-15.—COMIQUE: Kelley and Davis, Onelt, Perry and Lawrence, and John Bohan 10-15; excellent bill; well patronized. A marquee is being erected to shelter the main entrance of the New Bedford. The Gaiety, formerly the Elm Rink, has again closed its doors, moving pictures as well as stock co. plays failing to draw audiences. Property has reverted to its owner, Joseph A. Burke.

NORTHAMPTON.—ACADEMY: Little Women (return engagement) 10; again pleased big house. The Northampton Players in The Lottery Man 11-15; popular attraction. It was misstated that Mrs. Eugenie Woodward directed the Northampton Players' production of Learned Ladies. Cyril Raymond has that credit, and Mrs. Woodward joined the co. to play Belise, her part in the Chicago Drama Players' production. At annual meeting trustees of the Academy elected for officers: Marion Leroy Burton, chairman; Frank Lyman, treasurer; C. H. Pierce, secretary. Financial report for first nine months of 1912 showed a deficit of $1,492.29. Business has been encouraging.

LOWELL. — OPERA HOUSE: Lenerzan Stock co. in A Woman's Way 10; fine presentation; big houses.—THE PLAYHOUSE: Drama Players in Camille 10; first-class performance; house filled at every performance.—MERRIMACK SQUARE: Temple Players in Nita, the Gypsy, Le Vinos, Dolph and Sadue in In An Artist's Studio, Arthur Collier, Dyke Thomas; fine bill; packed houses.—KEITH'S: Bert Fitzgibbon, Reisner and Gores, Laurie and Aileen, Rush Ling Toy, La Deodima, George Richards and co., Kimball and Donovan, Jean Ward; bill one of best of season; big houses.

BROCKTON.—HATHAWAY'S: A Temperance Town 17-22.—CITY: Bessie Burt and co., White, Peiser and White, Mabel The Young, Sazar Midgely and co., Jack Symonds, Lightner and Jordan, and the pictures 10-15; capacity houses. — ORPHEUM: Bartholdi's Cockatoos, Fred Eldredge, Kelly and Adams, George Fredo, Primrose Anita, Millie Berth Stewart, Arthur Lewis, and the pictures 10-15; pleased large houses.

HAVERHILL.—COLONIAL: High-class vaudeville, consisting of Pauline Fielding and co., in a pretty melodramatic military playette, entitled The Rose of Virginia; Loughlin's Trained Dogs, the Minstrel Four in music and comedy, and Frank Lamark, banjoist. Moving picture bill; elaborate three-reel of Sarah Bernhardt in Queen Elizabeth 10-12. David Belasco's The Woman, billed to appear in Haverhill 28, has been postponed.

SOUTHBRIDGE. — BLANCHARD'S: Good vaudeville 8-10; headed by the Maclean Sisters in new songs and dances; Fraser and Mack, novelty entertainers; very good. Others on the bill: Sheridan and Nasnigh and the La Dells in an acrobatic act.—VAUDEVILLE: Pictures and illustrated songs draws good houses.

PITTSFIELD.—COLONIAL: William Parke Stock co. in The Barrier 10-15; are pleasing fine business.—EMPIRE: Empire Stock co. in The Sign of the Four 10-15; excellent satisfaction; large audiences.

MICHIGAN.

COLDWATER. — TIBBITS: Granstark 8 pleased a large audience. Trial by Jury (local) 11. Cohan and Harris's Officer 666 12. Madame Sherry 14.

PORT HURON.—MAJESTIC: Howe's moving pictures Jan. 26, 27 pleased as usual crowded houses. Baby Mine 28 pleased very small house. Pink Lady 29; crowded house; pleased.

ADRIAN.—CROSWELL OPERA HOUSE: George Damerel in The Heart Breakers 11 with a finely balanced co. gave excellent satisfaction to a large house.

MINNESOTA.

WINONA.—OPERA HOUSE: Mutt and Jeff 6; capacity house; warm reception. A Royal Slave 9 pleased a good house. Carolina White (in concert) 12. Louisiana Lou 14.

MISSISSIPPI.

MERIDIAN. — GRAND: Aborn English Grand Opera co. Jan. 31-3 (matinee) and Lucia Di Lammermoor; pleased large audience. Madame Butterfly at night performance to large house. Dustin Farnum in The Littlest Rebel 5; large and highly-pleased audience.

VICKSBURG.—WALNUT STREET: A Modern Eve 8; heavy business; well pleased. Rusty Pulls the Strings 7; large audience; good co. and performance. Dustin Farnum 8; matinee and evening in The Littlest Rebel; two big houses delighted.

JACKSON.—CENTURY: A Modern Eve 5; good business; excellent co. The Littlest Rebel 7 pleased good house. Rusty Pulls the Strings 8; fair audience and a patient one. Baby Mine 18. Neil O'Brien's Minstrels 17.

TUPELO.—COMUS: Notwithstanding inclement weather, Baby Mine entertained good business 10. Madame X 19.

COLUMBUS.—THEATER: Baby Mine 6; poor performance.

MISSOURI.

ST. JOSEPH.—TOOTLE: Sothern and Marlowe in Hamlet 17.—LYCEUM: The Concert 6; perfect cast and production with Leo Ditrichstein and Isabel Irving in the leading parts; scored heavily with good business. Billy the Kid 9-12 opened to good business. Kitty Gordon in The Enchantress 14. Mrs. Wigus of the Cabbage Patch 15. The St. Joseph Amusement Managers' Association has been formed with the following officers: C. U. Phillev, president; P. M. Cooley, vice-president; Barney Reilley, secretary, and Norman E. Fields, treasurer. The object of the organization is to better the amusement features in St. Joseph and give the people good, clean entertainment as well as to cultivate the social side among the managers.

HANNIBAL.—PARK: The Littlest Rebel 6; excellent co.; good business. St. Elmo 8 pleased two good houses. The Red Rose 11. Louis Mann in Elevating a Husband 12. The Two Orphans 13. Al. G. Field's Minstrels 17.—NEW STAR: Attracted good audiences; bills and pictures good 3-8.—MAJESTIC: Pictures of merit to capacity.

FULTON.—PRATT'S: Frank E. Long Stock co. Jan. 20-25; good co.; fair business. Weatherwax Quartette 1; first class; capacity. The Servant in The House 5; good co. and business. Thelma 6; fair co. and business. Janitor James 14, 15. Mutt and Jeb 18.

COLUMBIA.—COLUMBIA: The Spring Maid 1 pleased S. R. O. The Littlest Rebel 4, with Marshall Farnum; good co. and house. The Red Rose 13. Louis Mann in Elevating a Husband 18.

MOBERLY. — HALLORAN'S: Freckles 4 pleased fair house. Eva Lang in Making a Man of Him 7 pleased good business. Faust 8; good co. and business.

MONTANA.

BUTTE.—BROADWAY: The delightfully finished production of Mort Singer's A Modern Eve, with an absolutely competent and talented cast 2 to 8, R. O., has done much to eliminate the friction caused by the preceding fiasco. Ben-Hur 14, 15.—FAMILY: The Million Dollar Kid 3-9 gave best of satisfaction, and is succeeding 9-15 with The Girl from Goldfield by the Chase-Lister Stock co.

NEBRASKA.

LINCOLN.—OLIVER: Louisiana Lou 3, 4; poor production, to fair business. Sarah Padden in Kindling 5; good co.; pleased fair business. Lyman H. Howe's Travel Festival 7, 8 delighted good business. Blue Bird 10-12; excellent advance sale.—ORPHEUM: Eldora and co., Senator Francis Murphy, the Florentine Singers, Elizabeth Otto, Teschow's Entertainers, T. Roy Barnes and Bessie Crawford, and Delmar and Delmar played to capacity business 3-8.—LYRIC: Dave Wood's Animal Actors, Gilmore and Castle, Burt, Johnson and Burt, and Kiernan, Walters and Kiernan with usual pictures pleased S. R. O. business 3-8.

YORK.—OPERA HOUSE: Kindling 8 pleased fair business. The Price 14.

NEVADA.

RENO. — MAJESTIC: May Robson in A Night Out; co. good.; excellent business.

NEW HAMPSHIRE.

MANCHESTER.—PARK: King-Lynch Players in The Passing of the Third Floor Back 3-8 pleased large audiences. The Commuters 10-15.—AUDITORIUM: Lora, the Girl in the Parrot, headed bill week of 10.—GOUGET'S: Gilday and Ashton and photoplay 10-12 pleased. A photograph of Constance Glovers, of the King-Lynch Players, was given to all the ladies attending first performance of The Commuters 10.

DOVER. — CITY OPERA HOUSE: Charles "Salsy" Chapman, Grace Hughes, Louis Blemel, and feature motion pictures 8; pleased good business. — ORPHEUM: Hap Handy and co., Harris and Hilliard, and pictures 3-8; big business.—LYRIC: Gladys Sheriden, Connolly and Rowe, Mae June, Kola Brothers, and pictures 3-8; big business.—STAR: Pleasing motion pictures drew good business 3-8.

PORTSMOUTH. — THEATER: Johnnie Reynolds, Variety Trio, Homer Roberts, and motion pictures 6-8 to fine business. Charles Harris, the Chamerovs, Homer Roberts, and pictures 10-12 drew well and pleased.

CLAREMONT.—OPERA HOUSE: The Klark-Urban co. 10-12; large and pleased audiences in The Man of the Hour, Wildfire, The Sign of the Four (matinee), and Rafles.

NEW JERSEY.

CAMDEN. — TEMPLE: Girl from Rector's 10-15; by popular Temple Players; made decided hit. Ada Prince in leading role pleased. Rollin Holden as Richard was excellent; likewise Raymond Bond as Judge. Play carried out with fidelity under the direction of George B. Berrell. Those in principal roles were George Faulkner, Daniel Murrell, John McHenry, Maude Wilson, Winnie Wilmer, Frankie McCoy. Holy City 17-22.—BROADWAY: Keith's vaudeville house give a delightful programme 10-15; headed by Stain's Comedy Circus, animal act, pleased; Stanley James and co., comedy act, won favor; Alvin and Kenny, aerial act, was clever; Catherin Adams, songs, pleased; Hart, Hyland and Patterson, harmony trio, pleased. Last half, 13-15, included The Seven Silly Scholars, a laughing hit; fun in a schoolroom; with music and mirth; Douglas, Flint and co., sketch entitled The Miser; Hickman and Wills, John Barrett, tenor; Olympic Trio, featured photoplays.—GRAND: Photoplays. Contract has been awarded for a new vaudeville house, Broadway and Newton Avenue, to be known as Newton Hall. The structure will be of brick, 80 by 98 feet, and a seating capacity of 1,000. First-class vaudeville and featured photoplays will be produced. Promoters includes Camden and Wilmington men.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE: The City Jan. 20; splendid performance and business. The Third Degree 22; an excellent performance, to big business. Ellen Beach Yaw 23 to poor business. Mutt and Jeff 27 pleased S. R. O. Albert Taylor 3-6 in Our Attorney, Trip to Mars, The Wolf, Peaceful Valley, and The Game; pleased fair business. Graustark 8; splendid performance and business. The Sweetest Girl in Dixie 10. Two Orphans 11. Moon Girl March 1. Ben Greet's Players 12. Missouri Girl 15. This has proven best season in history of house due to high-class of attractions offered.

NEW YORK.

NEWBURGH.—ACADEMY OF MUSIC: Old Homestead 6 to good business; pleasing performance. U. T. C. 8 to crowded house; pleasing performance. Arthur Chatterdon co. opened 10-15 with Man of the Hour to good business. Other plays: Man on the Box, Brewster's Millions, House of a Thousand Candles, Hamlet, Paid in Full, Prisoner of Zenda, Sign of the Four, The Squaw Man, The Typhoon; good co. — COHEN'S: Excellent vaudeville attractions all week; best people in the business. Manager Fred Taylor, of Academy, and family are spending a two months' vacation at Daytona, Fla.

ELMIRA. — LYCEUM: Echo Four, Mary Gray, Holt and Armstrong, and Takasawa Japs 10-12; large business; pleased. — MOZART: Dollar Troupe, Haviland and Thornton, Daley and Kraemer, and Lockett and Shears 10-12; strong bill; capacity. — MAJESTIC: Harry Tate's co. in Motoring and Faber and Walters 10-12; good bill and business.—FAMILY: Temple Stock co. in Where the Trail Ends 10-15 pleased.—COLONIAL: Annie Russell 22.

GLENS FALLS.—EMPIRE: The Girl of My Dreams 20. Rita Murri Smith and Wailing, Lanita Perea, Bandora Troupe Russian Dancers, Edney Brothers and co., Musical Strimos, Anderson Sisters, pictures, 10-15; excellent bill; capacity business.—PARK: Musical Buskirks, Dreano and Goodwin, Mlle. Pevrinnis, King Musical Trio, Winrow and Renard, Mary Gray, pictures 10-15; excellent bill; capacity business.

FULTON.—FOSTER: Billy Meehan and Violet Pearl in Wine Women and Song 7; attracted a crowded house. Chorus of ten beauties could not get accommodated at hotels, and had to throw up in residential houses. The Quirk opened Monday night 17 with May Irwin in Widow by Proxy. This was the first time a headliner ever played this city. The Quirk is the $25,000 just completed. I. Galucha is manager.

PALMYRA. — OPERA HOUSE: Girl from Rector's 7; very pleasing production, to fair business. Vaudeville and pictures 8, with Rodgers and St. Clair, acrobatic roller skaters, as a headliner; pleasing programme, to packed house.

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Band benefit (local) 12; big business. Vaudeville and pictures 13, with Pane and Brooks and a minstrel first part as features.

GENEVA. — SMITH: Myrkle-Harder Stock co. closed a week's engagement with The Dollar Mark to capacity houses every night and were obliged to turn away people at three or four performances. Wine, Woman and Song 11; fair house. Sheehan Grand Opera in The Love Tales of Hoffman 19.

CORTLAND. — CORTLAND: The Traveling Salesman 4; good co., to fair business. The Rosary 6 pleased. The Rollickers 8; fair business. Sheehan Opera co. 14.——AUDITORIUM: Basket Ball 4-8; Cortland vs. Metropolitan Five; good business. Basket Ball 11.-12; Newbury vs. Cortland.

CORNING.—OPERA HOUSE: Chicago Stock co. 10-15 in Sham. York State Folks, The Parish Priest, The Governor and the Boss, The Stampede, and Stronsheart. At matinees: The Stampede, Going Some, Hearts Aflame, Faust, The Last Trail; good co., to good business. Sheehan Opera co. 17 in Love Tales of Hoffman.

OSWEGO. — RICHARDSON: The Sheehan Opera co. in Love Tales of Hoffman 11; fair co.; good business. Motion pictures and three acts vaudeville on all open dates. The Musical Fredericks and Brisco, juggler, 10-12. Nat Goetz, Lillian Maynard, and Three Bohemians 13-15; good business.

SYRACUSE.—WIETING: The Bridal Path 10-12 was well interpreted by excellent co., to good business.——EMPIRE: Hyams and McIntyre in The Girl of My Dreams 10-12 pleased good-sized houses.——BASTABLE: The Shepherd of the Hills 6-8 drew fairly. Winning Widows 10-12 to large audiences.

BATAVIA.—THE DELLINGER: The Myrkle-Harder Stock co. 10-15 pleased to capacity in The Barrier, Brewster's Millions, Girls, The Heir to the Hoorah, The Dollar Mark, The Burglar and the Lady.

PENN YAN.—SAMPSON: The Girl from Rector's 5 pleased fair business. Wine, Woman and Song 10; fair co.; good house. The Bachelor's Baby 17. Shepherd of the Hills 19.

AUBURN.—AUDITORIUM: Dark. Sheehan English Opera co. 15.—BURTIS-GRAND: Vaudeville; excellent business.

HERKIMER. — GRAND OPERA HOUSE: Dark.

WELLSVILLE. — BALDWIN THEATER: Girls from Rector's 12.

NORTH CAROLINA.

WILMINGTON. — ACADEMY OF MUSIC: The Woman 15 pleased good business.——CRYSTAL PALACE: Kennedy and Vincent Stock co. Jan. 26-9; good business.——GRAND: Motion pictures 2-8; very good business.——BIJOU: Motion pictures 2-8; excellent business.——O. Marion Hood, the new singer at the Grand is proving to be quite a favorite. The popular Bijou has just installed a $5,000 orchestral piano.

OHIO.

URBANA.—THE CLIFFORD: Baby Mine 6 drew medium business and gave elegant performance. Work of Jimmie Hines, William Cournoyer, Nanon Welch, Zida von Buelow, Marie Palmer, and Marie Clifford particularly good. Griffono, the hypnotist, and Nan-Natta 8, 9; good performances and business. Field's Minstrels 13. Third Degree 20.——WONDERLAND: Picture house remodeled within and seating capacity doubled. Good business there as well as at Lyric and Orpheum. All Urbana picture houses have added daily matinees.——ITEMS: Mrs. Harry Davies has joined the Aborn English Opera co. as principal.—Clarence Shyrigh, manager of the Clifford, has been visiting his brothers, Billy S. and Clyde Clifford and their mother, of The Man, the Girl and the Game co.—Mae Sherwood, of the rifle shooting team of McDargh and Sherwood, fell into a post hole on the sidewalk and was crippled for life. She has sued the city of Urbana for $25,000 damages. McDargh will also sue for a big amount for breaking his act.

NEWARK.—AUDITORIUM: Kirk Brown in The Wife, Raffles, Brown of Harvard, The Christian, The Typhoon, Othello, Oliver Twist, The Two Orphans and Northern Lights 4 to large and highly delighted audiences. Carter De Haven and a well-balanced co. capably presented an amusing farce with music 10, and kept a fair-sized audience convulsed with laughter. Miss Nobody from Starland 13.——ORPHEUM: Dr. Herbert L. Flint, hypnotist, week of 10 pleased capacity business. Hoyt's Manicure Girls comes 17. Francis V. Bores and John Gallagher have leased the Orpheum, and will book Independent in the future.

ZANESVILLE. — SCHULTE OPERA HOUSE: The Master of the House 10; excellent co.; pleased fair business. Miss Nobody from Starland 13; good co.; good business.——WELLER: Al. G. Field's Minstrels, matinee and evening, 12; pleased big business.——OLYMPHEUM: Cole's Education Dogs and four other vaudeville acts 10-12 pleased good business.——A number of Zanesville theater lovers journeyed to Columbus 12 to see Maude Adams in Peter Pan at the Hartman. Others will go to Newark 21 to see Mrs. Fiske in The High Road.

SPRINGFIELD. — FAIRBANKS: Fritzi Scheff in The Love Wager 6 to good house. Maude Adams in Peter Pan 10; capacity audience; very appreciative. Carter De Haven in Exceeding the Speed Limit 11 pleased light business. The Gamblers 13. Aborn Opera co., The Bohemian Girl, 14. Baby Mine 15. Rose Stahl in Maggie Pepper 19.——NEW SUN: Five Melody Kings, The Three Masons, Jack Lewis and Co., George Hillman, Ernest Alvo Troupe 10-15 pleased very good patronage.

AKRON. — GRAND: Aborn English Grand Opera co. 10 pleased to large audience. Human Hearts 11-13; satisfying and playing to good business. Bought and Paid For 14, 15. The Newlyweds 17-19.——COLONIAL: Richard Carle and Hattie Williams in The Girl from Montmartre 13.

PORTSMOUTH.—GRAND: Merry Burlesquers 11; fair co.; good business. Miss Nobody from Starland 5; more than pleased good business. Get Rich Quick Wallingford 8; fair business. Rosary 8, matinee and night; business light; fair co. Aborn Opera co. in Bohemian Girl 11. Baby Mine 19.

HAMILTON.—SMITH'S: Miss Nobody from Starland 8; fair business. The Little Millionaire 9; excellent, to good house. Baby Mine 13. The Third Degree 15. The Sweetest Girl in Paris 16. Brewster's Millions 17. Aborn Opera co. 19.

TIFFIN. — GRAND OPERA HOUSE: The Heart Breakers 5 played to big business; fairly satisfactory. Human Hearts 6 to fair business. Aborn English Grand Opera co. 12, presented Madame Butterfly to S. R. O.; best of satisfaction.

CIRCLEVILLE.—GRAND OPERA HOUSE: Get Rich Quick Wallingford 8 pleased good house. The Servant in the House 7 pleased small house. Aborn Opera co., in Bohemian Girl 13. Baby Mine 18.

ASHLAND.—OPERA HOUSE: Mae La Porte Stock co. 10-15; selling out nightly. The White Sister featured. Other plays: The Open Door, Awakening of Ruth, When Hearts Are Young.

PIQUA.—MAY'S OPERA HOUSE: Miss Nobody from Starland 10 to fair business; principals good; co. fair. Baby Mine 14. Aborn Opera co. in The Bohemian Girl 17.

CHICAGO JUNCTION. — MASONIC TEMPLE: The Newlyweds and Their Baby 8; first-class attraction; pleased big house. Seven Hours in New York 12.

ALLIANCE.—COLUMBIA: The Merry Burlesquers 8; good business. Servant in the House 9; canceled. The Lion and the Mouse 14. Bought and Paid For 19.

BELLEFONTAINE.—GRAND: Baby Mine 5; good performance; light house. Alvarado Stock co. 10-16. Bohemian Girl 18.

UHRICHSVILLE.—CITY OPERA HOUSE: Harmount's U. T. C. 8 pleased two good houses; fair co.

CAMBRIDGE.—COLONIAL: Mutt and Jeff 7 filled house and pleased. Seven Hours in New York 10; fair house. Mrs. Fiske 21.

FINDLAY.—MAJESTIC: The Heart Breakers 5; good co.; good house. Graustark 10; fair co.; big house.

WARREN.—OPERA HOUSE: Local house sold in advance for Aborn Opera co.'s Madame Butterfly 8.

OREGON.

SALEM.—GRAND OPERA HOUSE: Portland Symphony Orchestra 2; an organization that ranks with the very best; conceded so by competent critics; good business. Broadway Jones 4; excellent co.; good house. Rose Maid 5.——BLIGH: Vaudeville; Hall and O'Brien, Hamma and Benson Jan. 30-1 pleased good houses. Vincent and Lorne, Palaketos, Hawaiian musical act, 2-4; good business. Dr. Frederick A. Cook, 5; capacity houses.——GLOBE: Vaudeville and pictures; excellent business.——WEXFORD: Sarah Bernhardt pictures in Queen Elisabeth 31, 1; fine houses.——THE LIBERTY: motion pictures; good business.

OKLAHOMA.

TULSA.—GRAND: Walker Whiteside in The Typhoon 1, 3 pleased large audiences. The City 10.——ITEMS: Miss Florence Fisher, leading lady with Walker Whiteside, during her stop in this city was the guest of honor at a reception given by Mrs. Frank Greer, who was Miss Fisher's first dramatic instructor.—The Grand, under new management, Jackson and Greer, report a gross business of $7,061.50 for last two weeks of January. They played nine attractions.

SHAWNEE. — BECKER: North Brothers Stock co. 3-9. Plays: Tempest and Sunshine, The Call of the Plains, Dr. Jekyll and Mr. Hyde, The Poor Rich, and Grafters; good co. and business. Jack C. Hubbard, leading man of this co., has written the play, Grafters. Play made such a hit that co. played it by request the second time.

MUSKOGEE.—HINTON: The Red Rose 6 pleased fair house.——BROADWAY: Ward Sisters, Al Carleton and others to good business 2-5.

GUTHRIE.—GUTHRIE: The Prince of To-night 9 pleased capacity. North Brothers Stock co. 10-16. The Rosary 19. Fanny's First Play follows.

PENNSYLVANIA.

SCRANTON.—LYCEUM: Within the Law 10-12, with matinee 12. May Irwin in A Widow by Proxy 13, U. T. C. 14, 15, with matinee.——POLI: Hughie Jennings and Ben Smith, The Purple Lady, Stewart Sisters and Escorts, Kimberly and Mohr, Six Musical Spillers, Alder and Arline, and De Bense and La Due to excellent business 10.——COLUMBIA: Miss New York, Jr. 10-12; co. and business excellent. Joseph K. Watson, Will H. Cohan, Fay Odell, and Tom B. Burnett scored. Follies of the Day 13-15; co. excellent, to good business. Gertrude Hays, Harry Keeler and Ray Leavitt made hits. The Whirl of Mirth 17-19. Sam Gerard, brother of Barney Gerard, owner of The Follies Bergere co., is the guest of G. Nelson Teets, manager of the Columbia. Joseph H. Douglass, colored violinist, gave recital at the Y. M. C. A. Auditorium 11. He was assisted by C. L. Moore, baritone, and Mrs. Douglass as pianist. The Anthracite Quartette, a local organization, left 12 for Atlanta, Ga., where they will begin a tour of the South. Ira Mitchell, E. E. Hollister, A. A. Van Gorder, and Harry Madden compose the quartette.

LANCASTER.—FULTON: Vogel's Minstrels 8 pleased two large houses. May Irwin in A Widow by Proxy 10 made a hit; fair house. The Old Homestead 11 pleased a large audience. Master of the House 13. The Rosary 14. Hearts Adrift 15.——COLONIAL: Ezra and Her Leopards, Bernard and Scarth, Murphy and Francis, Sweet Sixteen Girls and pictures 10-12; large houses.——FAMILY: The Coattes, El Barto, Gid Burton and Co., Visocchi Brothers, the Rextons, and Kinemacolor pictures 10-12; large houses. C. Edward Shreimer, formerly of the Family, has been engaged for press agent for Wyoming Bill's Circus and Wild West.

EASTON.—ORPHEUM: Howe's Travel Pictures 10 pleased. May Irwin in Widow by Proxy 11 pleased, to capacity. U. T. C. 12. The Bridal Path 14. The Old Homestead 15.——ABLE OPERA HOUSE: The Seven Silly Scholars, Hickman and Wills, Douglass Flint and co., John Barrett, Olympic Trio, and Operascope 10-12. Spain's Comedy Circus, Hart, Ryland and Patterson, Stanley James and co., Catherine Adams, Alvin and Kenney, and Operascope 13-15; capacity business at every performance.

ALLENTOWN.—LYRIC: Widow by Proxy 12; May Irwin is an Allentown favorite; she kept large audience in a constant succession of laughs; the supporting is one of unusual merit.——ORPHEUM: Bill for 6-8 included Munson and Forrest, Tasie Brothers, Davis and Walker, Blanch Calvin, Rolfe and co., Eddie Flavelle and Walter Wills and co. in the musical comedy, The Slopers, 10-12.——LYCEUM: The Gamblers 10-15 attracted large and well pleased audiences. The Thief 17-22.

JOHNSTOWN.—CAMBRIA: The Case of Becky 6; splendid attraction to capacity. Miner's Bohemians 7; good performance and business. Premiere of Ghost Breaker 10; splendid co. to poor business. The Master of the House 11; fine performance by capable co. to poor business. Queen of the Follies Bergeres 14. Luther McCarthy and his Athletic Carnival 15. Bunty Pulls the Strings 17, 18. New York Philharmonic Orchestra 19.

MEADVILLE.—ACADEMY: Al. G. Field's Minstrels 7; very good co.; pleased S. R. O. The Smart Set in Dr. Beans of Boston 8; good co. pleased. Kings Stock co. opened with The Minister's Sweetheart 10; good co.; poor business. King's Old City Stock co. 13-15 in Mrs. Temple's Telegram. At end of week King's Old City and Meadville Stock cos. will be consolidated into one co.

WILKES-BARRE. — GRAND OPERA HOUSE: Within the Law 6-8 pleased good business. Frederick Warde and pictures of Richard III, 10-12; good, to good business. The Bridal Path 13. Howe's pictures 14, 15. Annis Russell in She Stoops to Conquer 18. Travelogue on the Panama Canal 20.

GREENVILLE.—LAIRD OPERA HOUSE: The Lion and the Mouse 10; good co.; pleased fair house. Polite vaudeville and motion pictures 11-15; good houses.——YOUNG'S: Polack Comedy co. 10-15 in repertoire, pleasing large houses; also motion pictures.

HANOVER. — OPERA HOUSE: Alma, Where Do You Live? with May Latham in the title role, greatly pleased large audience 28. John W. Vogel's Minstrels 12; large house; excellent performance. Hearts Adrift 14. Mutt and Jeff (return) 27.

WEST CHESTER.—OPERA HOUSE: Lyman Howe Jan. 29 pleased large business. Vogel's Minstrels 6 pleased capacity. Robley Male Quartette 7; large business; satisfactory. Freckles 10; fair house and co. The Rosary 19.

BRADFORD. — BRADFORD: Al. Field's Minstrels 5 attracted large and pleased house. Between Showers 13. The Little Millionaire 14. Manager North will show moving pictures on nights when there is no regular attraction.

POTTSTOWN.—GRAND OPERA HOUSE: The Mustard King 3, 4; good business; pleased houses. Vogel's Minstrels 5; fine patronage; everybody pleased.

WASHINGTON.—GLOBE: How the Vote Was Won 4; suffragette play; excellent; capacity. Mutt and Jeff 8, matinee and night; good co.; S. R. O.

POTTSVILLE.—ACADEMY: Vaudeville 10-15 to good business.——FAMILY: Vaudeville 10-15 to large audiences.

WELLSBORO.—BACHE AUDITORIUM: The Rosary 13.

BUTLER.—MAJESTIC: Mutt and Jeff 11; fair co., to S. R. O.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Finlay and Burke, Barlow, Gamble and Dwyer, Arberg Sisters, La Montforth, Valli and Valli, Fred Bastabrook 10-15 (except 14). Schumann-Heink in concert 14.——COLONIAL: Willard, Lee Hall and co., Gray and Peters, Kennedy and Farnsworth, Gertrude Shirley and co., Marie Laurant, Three Aerobatic Comiques 10-15.——BIJOU: Independents 10-15, showing The Newport Weekly for first time. This is taken by a local photographer and proved a hit.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: A Butterfly on the Wheel 7; strong play by a fair co.; full house. Officer 666 8 and matinee by competent co.; pleased good business. Climax 10; fair. Human Hearts 12, 13. Newlyweds 14, 15. Aborn Opera co. 19, 20.

COLUMBIA. — COLUMBIA: Climax 7, 8 pleased two large houses. Newlyweds 13. The Smart Set 17. Officer 666 18.

GREENVILLE.—GRAND OPERA HOUSE: The Newlyweds 10; small business; failed to please. The Woman 11; fair business; pleased.

TENNESSEE.

CHATTANOOGA.—LYRIC: The Rosary 7, 8 pleased good business. The Woman 15.——BIJOU: Ollie Mack in Finnigan's Ball 3-8 pleased good business. School Days 10-15. Rosary co. delayed by wreck and failed to arrive on time to give performance 6.

TEXAS.

EL PASO.—EL PASO: William H. Crane in The Senator Keeps House 3, 4; large houses; best attraction of the season. Graustark 5; poor house and co. Prince of To-Night changed date to March. Freckles 13. Prince of Pilsen 17, 18.——CRAWFORD: Glass Stock co. to good houses. The Deep Purple 2. The Great Griffith in connection with Glass co. 9. William H. Crane played El Paso thirty years ago when it was a small village. He says he is always glad to come to this city.

TEXARKANA.—GRAND: Margaret Illington in Kindling 3; finished performance delighted a large audience. Bunty Pulls the Strings 4 pleased crowded house. The County Sheriff 6; poor co.; poor business. Della Clark in Introduce Me 8, matinee and night; satisfaction to two good audiences. Dustin Farnum in The Littlest Rebel 10. Forty-five Minutes from Broadway 11. A Modern Eve 13. Everywoman follows.

PALESTINE. — TEMPLE: Lyceum attraction 6, Euclid Male Quartette; capacity business; well pleased. Forty-five Minutes from Broadway 7; fair house; pleased. Henry Roquemore, Palestinean with co., clever. Introduce Me 10. Beggar Prince 12.

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DENISON.—OPERA HOUSE: The City 7 pleased fair house. Ellen Beach Yaw 10. Adelaide Thurston 14. The Prince of To-night 15. ——BROOKSTONE: Musical comedy in one act and vaudeville.

FLATONIA. — OPERA HOUSE: Neron Brothers Players Jan. 30-1 to good business; fine satisfaction. German Theater co. booked for 6 failed to arrive.

VIRGINIA.

CLARKSBURG. — ROBINSON GRAND: Frances Starr in The Case of Becky 7 opened the new house to S. R. O.; excellent production. Seven Hours in New York, matinee and night, good business; pleased. Get Rich Quick Wallingford 11. The Victoria Theater, which has been running vaudeville for the past six months, changed to Keith vaudeville 10. Will Deshon, formerly manager old opera house here, resumes management of Robinson's Grand, conceded to be the handsomest playhouse in the State.

WINCHESTER. — AUDITORIUM: Alma, Where Do You Live? Jan. 30; good co.; good business. The Rosary 7; fair co. and business. Black Patti co. 11 pleased good house. Keys Sisters co. 17. Vogel's Big City Minstrels 18. Vaudeville and pictures drawing large houses on open nights.

PETERSBURG.—ACADEMY: Dark 5-8. Alma, Where Do You Live? 22.——LYRIC: Vaudeville and pictures 3-8; good business.——COOKADE and VIRGINIAN: Motion pictures 3-8; good business pleased.

WISCONSIN.

LA CROSSE.—LA CROSSE: Madame X 5, matinee and evening; pleased good houses. Mutt and Jeff 7 pleased good house. Sunny South co. 8; fair medium. Captain Roald Amundson in discovery of the South Pole lecture and moving pictures pleased, matinee and evening; good. Louisiana Lou 15.

RACINE.—RACINE: Valeska Suratt in The Kiss Waltz 6; fine production and co., drawing heavily; Rose of Panama 7; cancelled. Beverly of Graustark 8, 9; fine co., giving four performances to good business. Paid in Full 9. The Morning After 15. Maude Adams in Peter Pan 17.

WASHINGTON.

TACOMA. — TACOMA: Cleopatra, moving pictures, 2-7; Helen Gardner's; splendid; fairly well patronized.——PRINCESS: Princess Players 2-8 in Pierre of the Plains; well played, with patronage quite satisfactory.

WEST VIRGINIA.

PARKERSBURG. — AUDITORIUM: The Rose Maid 7 pleased good house. Frances Starr in The Case of Becky 8 delighted S. R. O. Get-Rich-Quick Wallingford 12. Alma, Where Do You Live? 14

CHARLESTON.—BURLEW: Rose Maid 6 pleased capacity business. Get-Rich-Quick Wallingford 8 pleased good business. Black Patti 14. Rainey Hunt pictures 17-19.

WYOMING.

LARAMIE.—OPERA HOUSE: Sarah Padden in Kindling 14. Graustark 20.

CANADA.

CALGARY, ALTA.—SHERMAN GRAND: Lewis Waller and Madge Titheradge in A Marriage of Convenience 3-5; delightful performance; biggest business ever done at this house. ——ORPHEUM: Vaudeville, headed by Digby Bell and co., in an amusing sketch. It Happened in Topeka; good all-round bill; capacity 2-9.——EMPIRE: Pantages' vaudeville; John L. Sullivan, headliner; other good acts were Ledingwell and Myer, Prevost and Brown, Seamon and Killian, Jules Weid's Examination Days; capacity 6-12.——LYRIC: The Toronto Stock co. 3-8 give a good performance of Because She Loved Him So; good business. The Marriage of Kitty followed. Lewis Waller and Madge Titheradge and members of their co. were entertained extensively during their Calgary engagement. Monday evening, after the performance, they were guests of Green Room Club at a supper which was largely attended. Mr. Waller and Miss Titheradge delighted by reading two of Rudyard Kipling's poems. Tuesday, members of the co. were entertained by The Women's Press Club. Wednesday evening, Mr. Waller and Miss Titheradge were entertained at the house of Judge and Mrs. Winter. Thursday, members of the co. were the guests of the Country Club and Friday evening Mr. Waller entertained at King George Grill. Mr. Waller and Miss Titheradge were unanimously elected honorary members of the Green Room Club.

HAMILTON. — GRAND: Sheehan co. in Love Tales of Hoffman 3; good business. Al Wilson in It Happened in Potsdam 4; big business. Traveling Salesman 5; fair business. Hamilton Elgar choir concert, 6; capacity house. The Balkan Princess 7, 8; good business. Robin Hood 14. Mutt and Jeff 15.——GRAND OPERA HOUSE: Elgar Choir, Hamilton, under the leadership of Bruce Carey, concert before a large audience.——TEMPLE: Vaudeville 3; Jack Kennelly in A Business Prospect; Moir Brothers, Jap Jugglers; Dixon Sisters, Hunting and Frances, Charles and Anna Glocker, Harry Atkinson; capacity houses every afternoon and evening. Hamilton Male Chorus gave their first concert, under leadership of William F. Robinson, in Grand Opera House 28; good business. Marie Stoddard, of New York, assisted.

HALIFAX, N. S.—ACADEMY OF MUSIC: Academy Players (seventeenth week) in The Deep Purple 10; Sidney Toler, Catherine Calvert, Anna Doherty, Ben Carruth, J. W. Cowell, Harry Hosmer made hits.——ACKER'S: Buah de Vera, the Hanards, Lavinie and Main, and the Acker Stock co. (thirty-eighth week) in Love Finds the Way.——EMPIRE: Menat-Young Stock (eleventh week) in East Lynne and Uncle Si.

LONDON.—GRAND OPERA HOUSE: Al. H. Wilson in It Happened in Potsdam 6; fair attendance; pleased. The Girl and the Drummer 6; canceled. Madame Sherry 11 drew a good house; co. and performance satisfactory. De Koven Opera co. in Robin Hood 13. McFadden's Flats 14, 15. Pollard Juvenile Opera co. 17-22.

BRIEF OF LATE REPORTS

Alabama, Mobile, Lyric: The Time, the Place and the Girl Jan. 27-31. Eddie Foy in Over the River 1. The Isle of Spice 2-7. Weber and Fields 8. Annual Carnival or Mardi Gras 2-4. Arkansas, Hot Springs, Auditorium: Sheehard of the Hills Jan. 30. Beauty Pulls the Strings 3. Margaret Illington in Kindling 4; excellent; good business. Walker Whiteside 7. Dustin Farnham 12.

Florida, Tallahassee, Capitol City: The Fortune Hunter 7.

Indiana, Crawfordsville, Music Hall: The Chocolate Soldier Jan. 31. Uncle Sam's Belles 3. Louis Mann in Elevating a Husband 4.

Illinois, Decatur, Powers's: Fiske O'Hara in Rose of Kildare Jan. 29. The Winning Widow 30. The Passing Show (burlesque) 31. The Girl of the Underworld 1.—Urbana, Illinois: Passing Show (burlesque) 30. East Lynne 1. Maude Adams in Peter Pan 3. Louis Mann in Elevating a Husband 5. Uncle Sam's Belles 6 (burlesque).—Champaign, Walker Opera House: Vaudeville. Harry Beresford and co. in Old New York. Jackson and Margaret, Adair and Adair, and Lloyd Coppens 3-5. Child's Hawaiians in An Evening in Honolulu, with moving pictures showing Hawaiian life; Weston and Young, Hanvey and Dunlevy 6-8. Neil: Toys of Destiny, Through Shadowed Vales, As the Doctor Ordered, An Ill Wind, Jones's Wedding Day, and The Redemption of White Hawk 3-8. Varsity: Romeo and Juliet 5. Lyric: Mr. Bolter's Niece, The Desperate Chance, The Closed Door, Planting the Spring Garden, Broncho Billy's Brother, It Is Never Too Late to Mend, The Three Black Bugs, The Sheriff's Luck, and Pathe's Weekly 3-8.

Kansas, Winfield, Grand Opera House: Alma, Where Do You Live? Jan. 22. Prince of To-night 23. Bohemian Girl 5.

Kentucky, Frankfort, Capital: Aborn Opera co. in The Bohemian Girl 3. Miss Nobody from Starland 20.

Maine, Bangor Opera House: Pictures. Bijou: Fred and Annie Pelot, Ray Elmore Ball, George Richards and co., Bert Fitzgibbon 3-5. Les Gouzets, Archer and Carr, Dean and Price, Bert Fitzgibbon 5-8. Nickel: Tenaneta Midgets. Prince Wentworth, pictures. Palace: Pictures. Graphic: Pictures.

North Dakota, Grand Forks, Metropolitan: The Quaker Girl 3. A Modern Eve 8. Rose Maid follows. Grand: Moving pictures and vaudeville.

Ohio, Bucyrus, Opera House: George Dameret in The Heart Breakers 4. Bought and Paid For 11.—Defiance, Citizens': Bought and Paid for Jan. 29.

Pennsylvania, Honesdale, Lyric: Girl of My Dreams 5.

Tennessee, Clarksville, Opera House: The Bohemian Girl Jan. 31. The Man, the Girl and the Game 3.

Texas, Brownwood, Harriman's Opera House: Lottery Man 3; S. R. O. Princess: Moving pictures and vaudeville 3-8.

Vermont, Bellows Falls, Opera House: The Grayce Stock co. Jan. 19-26. Walter E. Perkins in The Bachelor's Baby 6. Dreamland and Standard: Vaudeville acts.

Washington, Ellensburg, Ellensburg: The Rosary Jan. 28. The Confession 3. Pinafore (local) Y. M. C. A. 4, 5.

West Virginia, Huntington, Huntington: Miss Nobody from Starland 1. The Rose Maid 3. Get-Rich-Quick Wallingford 7. Placade: Aubrey Stock co. in A Man of the Hour and Lena Rivers 3. Hippodrome: Rego, Cliffe Sisters, Daff and Gordon, Harry Crandell and co., The Lady Minstrels, Miss Baker, Ladue and Fanchon, Ray Stewart week 3.

Wisconsin, Janesville, Myers's Grand: Nobody's Claim 3. Divorce Question 1. Paid in Full 9. Apollo: Vaudeville 5-9.

Canada, St. Catharines, Grand: The Balkan Princess 6. Vaudeville 5-8.—Moose Jaw, Majestic: Verna Felton and other players 3, and two weeks thereafter. Winnipeg Stock co. 3, for indefinite engagements.—Regina, Sask., Orpheum: Vaudeville Jan. 27, 28. Stock co. in Way Down East and The Man on the Box 29-1.

DATES AHEAD

(Continued from page 24.)

TROCADEROS (Frank Pierce): Brooklyn, N. Y., 17-22. New York city 24-March 1.
WINNING WIDOWS (Jacob Goldenberg): Montreal, Can., 17-22. Albany, N. Y., 24-26, Worcester, Mass., 27-March 1.
WORLD OF PLEASURE (Dave Gordon): Cincinnati, O., 17-22. Louisville, Ky., 23-March 1.

BURLESQUE-WESTERN WHEEL

AMERICANS (Eddie Miner): New York city 17-22, Brooklyn, N. Y., 24-March 1.
AUTO GIRLS (Teddy Simonds): Chicago, Ill., 16-22. Detroit, Mich., 24-March 1.
BIG REVIEW (Henry P. Dixon): Brooklyn, N. Y., 17-22. New York city 24-March 1.
BOHEMIANS (Al. Lubin): Cincinnati, O., 17-22. Chicago, Ill., 24-March 1.
CENTURY GIRLS (Walter Greaves): Paterson, N. J., 17-19, Scranton, Pa., 20-22, Philadelphia, 24-March 1.
CHERRY BLOSSOMS (Max Armstrong): Boston, Mass., 17-March 1.
DAFFYDILS (Arthur Muller): Baltimore, Md., 17-22, Washington, D. C., 24-March 1.
DANDY GIRLS (Charles F. Cromwell): Newark, N. J., 17-22, Paterson 24-26, Scranton, Pa., 27-March 1.
DANTE'S DAUGHTERS (Chas. Taylor): Kansas City, Mo., 16-22, St. Louis 23-March 1.
FOLLIES OF THE DAY (Barney Gerard): Philadelphia, Pa., 17-22, Baltimore, Md., 24-March 1.
GAY WIDOWS (Louis Oberworth): New York city 17-22, Boston, Mass., 24-March 1.
GIRLS FROM JOYLAND (Sim Williams): Omaha, Neb., 16-22, Kansas City, Mo., 23-March 1.
GIRLS FROM MISSOURI (L. Talbot): Brooklyn, N. Y., 17-22, Newark, N. J., 24-March 1.
GIRLS FROM RENO (James Madison): St. Paul, Minn., 16-22.
HIGH LIFE IN BURLESQUE (Chas. Falke): Indianapolis Ind., 16-22, Chicago, Ill., 23-March 1.
JARDIN DE PARIS (Leo Stevens): Chicago, Ill., 16-22, Milwaukee, Wis., 23-March 1.
LADY BUCCANEERS (H. H. Stroube): St. Louis, Mo., 16-22, Louisville, Ky., 24-March 1.
MERRY MAIDENS (Edw. Schaefer): Louisville, Ky., 16-22, Indianapolis, Ind., 24-March 1.
MISS NEW YORK, JR. (W. P. Hennessy): New York city 17-22, Philadelphia, Pa., 24-March 1.
MONTE CARLO GIRLS (Tom Sullivan): Omaha, Neb., 23-March 1.
MOULIN ROUGE: Buffalo, N. Y., 17-22, Scranton, Pa., 24-26, Paterson, N. J., 27-March 1.
ORIENTALS (W. Cameron): Minneapolis, Minn., 16-22, St. Paul 23-March 1.
PACEMAKERS (P. B. Patton): Detroit, Mich., 17-22, Toronto, Can., 24-March 1.
QUEENS OF THE FOLLIES BERGERE (Counihan and Shannon): Cleveland, O., 17-22, Cincinnati 23-March 1.
ROSE BUDS (Lew Livingston): Boston, Mass., 16-22, New York city 24-March 1.
STARS OF STAGELAND (Wm. Dunn): Toronto, Can., 17-22, Buffalo, N. Y., 24-March 1.
TIGER LILIES (James Weedon): Philadelphia, Pa., 17-22, Brooklyn, N. Y., 24-March 1.
WATSON'S (Dan Guggenheim): Harrisburg, Pa., 19, Altoona 20, Johnstown 21, McKeesport 22, Cleveland, O., 24-March 1.
WHIRL OF MIRTH (Robt. Gordon): Scranton, Pa., 17-19, Paterson, N. J., 20-22, New York city 24-March 1.
YANKEE DOODLE GIRLS (Alex. Gorman): Washington, D. C., 17-22, Allentown, Pa., 24, Reading 25, Harrisburg 26, Altoona 27, Johnstown 28, McKeesport March 1.
ZALLAH'S OWN (Harry Thompson): Milwaukee, Wis., 16-22, Minneapolis, Minn., 23-March 1.

MISCELLANEOUS

ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): New York city—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): London, Eng.—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Portland, Ore.—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Honolulu, Hawaii.—indefinite.
ATOP OF THE WORLD IN MOTION PICTURES (Joseph Conoly): Sydney, Australia—indefinite.
BINGHAM, MR. AND MRS. RALPH: Brigham, U., 19, Blackfoot Ida., 20, Green River 21, Twin Falls 22, Burley 24, Rupert 25, Gooding 26, Nampa 27, Caldwell 28, Emmett March 1, Sunnyside, Wash., 3, Pasco 4, Endicott 5.
DRESSLER, MARIE: Springfield, Mass., 19, New York city 24-March 1.
KINEMACOLOR PANAMA CANAL AND BALKAN WAR PICTURES: New York city Dec. 30—indefinite.
LAUDER, HARRY (William Morris): New York city, Feb. 17-March 1.
NEWMANN: Park River, N. Dak., 19, 20, Mountain 21, 22, Portland 23-25, Parse 26, 27, Grandin 28-March 1.
RAINEY'S, PAUL J., AFRICAN HUNT PICTURES: New York city—indefinite.
PAYMOND, THE GREAT (Maurice F. Raymond): Chicago, Ill., Feb. 9-March 2.
THURSTON (Jack Jones): Indianapolis, Ind., 16-22, Pittsburgh, Pa., 24-March 1, Atlanta, Ga., 3-8.
TANGUAY, EVA: Springfield, Mass., 20-22, Providence, R. I., 24-March 1.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Madison, Wis., 19. Kenosha 20. Joliet, Ill., 21. Aurora 22. Cleveland, O., 24-March 1. Chicago, Ill., 3-15.

ALIBI BILL: Milwaukee, Wis., 16-22.

ARLISS, GEORGE (Liebler Co.): Boston, Mass., Oct. 14-Feb. 22. Philadelphia, Pa., 24—indefinite.

BABY MINE (William A. Brady): Buffalo, N. Y., 17-22.

BABY MINE (Eastern; Wm. A. Brady, Ltd.): Portsmouth, O., 19. Jackson 20. Wellston 21. Nelsonville 22. Marietta 24. Cambridge 25. Newark 26. Zanesville 27. Washington, Pa., 28. Morgantown, W. Va., March 1. Wheeling 3. Johnstown, Pa., 4. Altoona 5.

BABY MINE (Southern; Wm. A. Brady, Ltd.): Pasquemine, La., 19. Donaldsonville 20. Houma 21. New Iberia 22. Crowley 23. Lafayette 24. Alexandria 25. Natchitoches 26. Monore 27. Vicksburg, Miss., 28. Greenville March 1. Clarksdale 3. Helena, Ark., 4. Paris, Tenn., 5.

BACHELOR'S BABY: Geneva, N. Y., 20.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Las Vegas, N. Mex., 19. Santa Fe 20. Albuquerque 21. Gallup 22. Winslow, Ariz., 24.

BEN-HUR (Klaw and Erlanger): St. Paul, Minn., 24-March 1.

BEVERLY OF GRAUSTARK (A. G. Delamater): Alliance, Neb., 19. Ft. Robinson 20. Hot Springs, S. Dak., 21. Deadwood 22. 23. Belle-fourche 24. Sturgis 25. Rapid City 26. Pierre 27. Huron 28. Brookings March 1.

BIRD OF PARADISE (Oliver Morosco): Montreal, P. Q., Can., 17-22. London, Ont., 27.

BLAIR, EUGENIA (G. H. Nicolai and Adelaide French): St. Louis, Mo., 16-22.

BLINDNESS OF VIRTUE (William Morris): Chicago, Ill., Nov. 25—indefinite.

BLUE BIRD (Messrs. Shubert): Kansas City, Mo., 17-22.

BOUGHT AND PAID FOR (William A. Brady): Brooklyn, N. Y., 17-22.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Chicago, Ill., Oct. 21—indefinite.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Philadelphia, Pa., Jan. 6—indefinite.

BOUGHT AND PAID FOR (William A. Brady, Ltd.): Alliance, O., 19. Zanesville 21. Newark 22.

BOUGHT AND PAID FOR (Southern; William A. Brady, Ltd.): Monroe, La., 19. Vicksburg, Miss., 20. Yazoo City 21. Jackson 22. Birmingham, Ala., 24-26.

BREWSTER'S MILLIONS: Circleville, O., 20.

BRIDAL PATH (E. J. Bowes): New York city Feb. 18—indefinite.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Boston, Mass., Jan. 20—indefinite.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Atlanta, Ga., 17-19. Greenville, S. C., 20. Athens, Ga., 21. Macon 22. Jacksonville, Fla., 24, 25. Savannah, Ga., 26, 27. Charleston, S. C., 28. Augusta, Ga., March 1. Columbia, S. C., 3. Spartanburg 4. Asheville, N. C., 5.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Meadville, Pa., 20. Greenville, 21.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): San Francisco, Cal., 17-March 1.

BURKE, BILLIE (Charles Frohman): Boston, Mass., 3-22. New Bedford 24. Springfield 25. Bridgeport, Conn., 26. Waterbury 27. Hartford 28-March 1.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Cincinnati, O., 16-22. Louisville, Ky., 23-26. Columbus, O., 27-March 1. Detroit, Mich., 3-8.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): New Orleans, La., 16-22. San Antonio, Tex., 23-March 1.

CARTER, MRS. LESLIE (John Cort): Baltimore, Md., 17-22. Columbus, O., 24-26. Indianapolis, Ind., 27-March 1. Chicago, Ill., 2-29.

CHERRY, CHARLES, AND MARIE DORO (Charles Frohman): New York city Jan. 23—indefinite.

CHILDREN OF TO-DAY (Cohan and Harris): Atlantic City, N. J., 17-19. Baltimore, Md., 24-March 1.

CITY, THE (United Play Co.): Alva, Okla., 19. Kiowa, Kan., 20. Oxford 21. Winfield 22. Herington, 24. Junction City 25. Holton 26. Horton 27. Falls City, Neb., 28. Plattsmouth March 1. Creston, Ia., 2. Red Oak 3. Bedford 4. Osceola 5.

CLARK, DELLA (J. F. Sullivan): Mexia, Tex., 19. Bryan 20. Navasota 21. Brenham 22. Galveston 23. Houston 24. Austin 25. Marlin 26. Waco 27. Corsicana 28. Dallas March 1. Ft. Worth 3. Terrell 4. Greenville 5.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23-Feb. 22.

COLLIER, WILLIAM (Lew Fields): New York city Nov. 12—indefinite.

COMMON LAW (A. H. Woods): Philadelphia, Pa., 17-22.

CONCERT, THE (David Belasco): Salt Lake City, 20-22.

CONSPIRACY, THE (Charles Frohman): New York city Dec. 21—indefinite.

COUNTRY BOY (H. B. Harris, Inc.): Paterson, N. J., 17-22. Washington, D. C., 24-March 1.

COUNTY SHERIFF (Messrs. Wee and Lambert): Michigan City, Ind., 21. Kalamazoo, Mich., 22. Battle Creek 23. Sturgis 24. Three Rivers 25. Jackson March 1.

CRANE, WILLIAM H. (Joseph Brooks): Riverside, Cal., 19. Santa Barbara 20. Bakersfield 21. Fresno 22. San Francisco 24-March 8.

CROSMAN, HENRIETTA (Maurice Campbell): Milwaukee, Wis., 20-22. Rockford, Ill., 24.

DAUGHTER OF HEAVEN (Liebler Co): Chicago, Ill., Feb. 10-March 8.

DIVORCE QUESTION (Rowland and Clifford): Chicago, Ill., 17-22.

DIVORCE QUESTION (Gaskill and MacVitty): Winnebago, Minn., 19. Blue Earth 20. Wells 21. Waseca 22. Albert Lea 23. Osage, Ia., 24. Charles City 25. Mason City 26. Algona 27. Ft. Dodge 28.

DIVORCE QUESTION (Central; Rowland and Clifford): Centerville, Ia., 19. Washington 20. Mt. Pleasant 21. Burlington 22. Ft. Madison 23. Keokuk 24. Quincy, Ill., 25. Mt. Sterling 26. Winchester 27. Taylorville 28. Alton March 1. Belleville 2. Centralia 3. Marion 4. Benton 5.

DREW, JOHN (Charles Frohman): Chicago, Ill., Feb. 17-March 1.

EVERYWOMAN (Henry W. Savage): Chicago, Ill., 16—indefinite.

EVERYWOMAN (Henry W. Savage): Ft. Smith, Ark., 19. Pine Bluff 20. Texarkana, Tex., 21. Hot Springs, Ark., 22. Little Rock 24, 25. Memphis, Tenn., 26-March 1.

EXCUSE ME (Eastern; Henry W. Savage): Buffalo, N. Y., 17-22. Lockport 24. Batavia 25. Corning 26. Hornell 27. Bradford, Pa., 28.

EXCUSE ME (Western; Henry W. Savage): Portland, Ore., 16-19. Walla Walla, Wash., 20. Pendleton, Ore., 21. La Grande 22. Baker City 24. Weiser, Ida., 25.

FAIRBANKS, DOUGLAS (Cohan and Harris): Chicago, Ill., Jan. 27-March 22.

FAMILY, THE (Bruno and Chatterton): Rushford, Minn., 19. Grand Meadow 20. Blooming Prairie 21. Adams 22. Le Roy 24. McIntire, Ia., 25. Elma 26. St. Ansgar 27. Lyle, Minn., 28. Northwood, Ia., March 1. Plymouth 3. Nora Springs 4. Marble Rock 5.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FARNUM, DUSTIN (A. H. WOODS): Columbus, Miss., 19. Oscaloosa, Ala., 20. Birmingham, 21, 22.

FARNUM, MARSHALL (Farnum and Donnesetta): Paducah, Ky., 19. Owensboro 20. Henderson 21. Evansville, Ind., 22, 23. Muncie 28.

FAUST (Manier and Campbell's): Lawrence, Kan., 19. Ottawa 20. Burlington 21. Emporia 22. Hutchinson 24. McPherson 25. Newton 26. Iola 27. Parsons March 1.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): St. Louis, Mo., 17-22. Kansas City 24-March 1. Omaha, Neb., 3-5.

FINE FEATHERS (H. H. Frazee): New York city Jan. 7—indefinite.

FISKE, MRS. (Harrison Grey Fiske): Columbus, O., 19. Newark 20. Cambridge 21. Wheeling, W. Va., 22. Pittsburgh, Pa., 24-March 1. Elmira, N. Y., 3. Ithaca 4. Geneva 5.

FOOL THERE WAS (G. D. Johnstone): Chicago, Ill., Feb. 9-March 1.

FORTUNE HUNTER (Monte Thompson): Franklin, Ind., 20. Lebanon 21.

FORTUNE HUNTER (Cohan and Harris): Dayton, O., 17-19. Columbus 20-22. Indianapolis, Ind., 24-March 1. Cleveland, O., 2-8.

FRECKLES (Co. A: A. G. Delamater): Philadelphia, Pa., Feb. 10—indefinite.

FRECKLES (Central; A. G. Delamater): Port Henry, N. Y., 19. Ottawa, Can., 21, 22. Brockville 24. Renfrew 25. Pembroke 26. North Bay 27. Sudbury 28. Cobalt March 1. Barrie 3. Midland 4. Orillia 5.

FRECKLES (Coast; A. G. Delamater): Jerome, Ariz., 19. Prescott 20. Yuma 23. El Centro, Cal., 24. Redlands 25. San Bernardino 26. Pomona 27. Riverside 28. Santa Ana March 1. San Diego 2. Pasadena 3. Oxnard 4. Santa Barbara 5. Ventura 6.

FRECKLES (Co. D: A. G. Delamater): Tarboro, N. C., 19. Wilson 20. Greenville 21. Williamston 22. Dunn 24. Laurinburg 25. Rockingham 26. Darlington, S. C., 27. Florence 28. Sumter March 3. Camden 4. Lancaster 5.

FRECKLES (Eastern; A. G. Delamater): Linton, Ind., 19. Bloomington 20. Columbus 21. Richmond 22. Middletown, O., 24. Connersville, Ind., 24. New Castle 25. Portland 26. Decatur 27. Auburn 28. Kalamazoo, Mich., March 1. Benton Harbor 2. Dowagiac 3. Coldwater 4. Battle Creek 5.

FRECKLES (Southern; A. G. Delamater): Orlando, Fla., 19. St. Augustine 20. Brunswick, Ga., 21. Savannah 22. Charleston, S. C., 24. Columbia 25. Orangeburg 26. Newberry 27. Abbeville 28. Greenville March 1. Spartanburg 3. Asheville, N. C., 4. Charlotte 5.

GARDEN OF ALLAH (Liebler Co.): Boston, Mass., Jan. 13-April 5.

GET-RICH-QUICK WALLINGFORD (Harold Ashton): Hawera, New Zealand, 19. Stratford 21. New Plymouth 22. Auckland 24-March 8. Sydney, Australia, 15—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Chicago, Ill., 9-22.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Providence, R. I., 17-22.

GILMORE, PAUL (Wm. F. De Vere): Sanford, Fla., 19. De Land 20. Daytona 21. Palatka, 22. St. Augustine 24. Gainesville 25. Jacksonville 26. Tallahassee 27. Bainbridge, Ga., 28. Thomasville March 1.

GHOST BREAKERS (Maurice Campbell): Newark, N. J., 17-22.

GIRL AND THE TRAMP (Fred Byers): Devils Lake, N. Dak., 19. Buford 21. Cummings 22. Davenport 24. Doven 26. Gardner 28. Glasston March 1.

GIRL FROM RECTOR'S (William Wamsher): Apalachicola, Fla., 19. Quincy 20. Bainbridge, Ga., 21.

GIRL FROM RECTOR'S (S. A. Mitchell): Staples, Minn., 19. Fergus Falls 20. Wahpeton, N. Dak., 21. Lisbon 22.

GIRL OF THE MOUNTAINS (Wee and Lambert): Harvard, Ill., 20. Beloit, Wis., 22. Janesville 23. Elkader, Ia., 26. Waterloo March 1. Dubuque 2.

GOOD LITTLE DEVIL (David Belasco): New York city Jan. 8—indefinite.

GOOSE GIRL (Baker and Castle): St. Petersburg, Fla., 19. Mulberry 20. Orlando 21. Sanford 22. De Land 24. Daytona 25. Palatka 26. St. Augustine 27. Jacksonville 28.

GOVERNOR'S LADY (Belasco and Elliott): Philadelphia, Pa., Jan. 27-Feb. 22. Boston, Mass., 24-March 22.

GRAPEWIN, CHARLES, AND ANNA CHANCE (Cliff Gordon): Toronto, Can., 17-22.

GRAUSTARK (United Play Co.): Greeley, Colo., 19. Laramie, Wyo., 20. Rawlins 21. Cheyenne 22. Denver, Colo., 23-March 1. Provo, U., 3. Mt. Pleasant 4. Ephraim 5.

GREAT DIVIDE (Primrose and McGillan): Oskaloosa, Ia., 19. Ottumwa 20. Kirksville, Mo., 21. St. Joseph 23. Moberly March 1. Quincy, Ill., 2.

GREET, BEN, PLAYERS: Big Rapids, Mich., 20.

HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—indefinite.

HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Logansport, Ind., 22. Hammond 23. Chicago, Ill., 24-March 1.

HUMAN HEARTS (C. R. Reno): Port Huron, Mich., 19. Zanesville, O., 20.

ILLINGTON, MARGARET (E. J. Rowes): Ft. Worth, Tex., 18. Waco 19. San Antonio 20. San Marcos 21. Austin 22. Houston 24, 25. Galveston 26. Beaumont 27. Port Arthur 28. Lake Charles, La., March 1. New Orleans 2-8.

IN OLD KENTUCKY (Litt and Dingwall): Chicago, Ill., Feb. 16-March 1.

IRISH PLAYERS (Leibler Co.): New York city Feb. 10—indefinite.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 29—indefinite.

IRWIN, MAY (Liebler Co.): Rochester, N. Y., 18, 19. Wilkes-Barre, Pa., 21. New York city 24—indefinite.

JOSEPH AND HIS BRETHREN (Liebler Co.): New York city Jan. 11—indefinite.

KELLERD, JOHN E. (L. M. Goodstadt): New York city Feb. 3—indefinite.

KINDLING (United Play Co., Inc.): Denver, Colo., 16-22. Victor 23. Colorado Springs 24. Pueblo 25. Rockyford 26. Trinidad 27. Raton, N. Mex., 28. Las Vegas March 1. Santa Fe 3. Albuquerque 4. Tucumcari 5.

KISMET (Harrison Grey Fiske): Baltimore, Md., 17-22. Brooklyn, N. Y., 24-March 8.

LANG, EVA (O. D. Woodward): Omaha, Neb., 9-22.

LION AND THE MOUSE (United Play Co.): Zanesville, O., 19. Crooksville 20. New Lexington 21. Lancaster 22. Logan 24. Athens 25. Pomeroy 26. Nelsonville 27. Wellston 28. Jackson March 1. Chillicothe 3. Washington C. H. 4. Arcanum 5.

LITTLE MISS BROWN (William A. Brady): Denver, Colo., 17-22.

LITTLE WOMEN (William A. Brady): New York city Oct. 16—indefinite.

LORAINE, ROBERT (Liebler Co.): Brooklyn, N. Y., 17-22.

LOTTERY MAN (Merle H. Norton): Beeville, Tex., 19. Victoria 20. Wharton 21. Bay City 22. Galveston 23. Houston 24. Lufkin 25. Palestine 26. Bryan 27. Mart 28. Marline March 1.

MACK, ANDREW: Wilkes-Barre, Pa., 22.

MADAME X: Jackson, Miss., 24.

MANCHESTER PLAYERS (Miss Horniman): Montreal, Can., Feb. 10-March 15.

MACLEAN - HANFORD - TYLER - DROFNAH: Huntington, W. Va., 19. Charleston 20. Staunton, Va., 21. Charlottesville 22. Washington, D. C., 24-March 1.

MANN, LOUIS (Werba and Luescher): Carthage, Mo., 19. Pittsburg, Kan., 20. Independence 21. Coffeyville 22. Wichita 24. Arkansas City, Ark., 25. Tulsa, Okla., 26. Enid 27. Guthrie 28. El Reno March 1. Oklahoma City 3. Muskogee 4. McAlester 5.

MANTELL, ROBERT B. (Wm. A. Brady): New Haven, Conn., 17-22.

MASON, JOHN (Charles Frohman): Toronto, Can., 17-22. Washington, D. C., 24-March 1. Baltimore, Md., 3-8.

MASTER MIND (Werba and Luescher): New York city Feb. 17—indefinite.

MILESTONES (Klaw, Erlanger and Brooks): New York city Sept. 17—indefinite.

MILLER, HENRY (Klaw and Erlanger): Chicago, Ill., 3-March 1.

MISSOURI GIRL (Norton and Rith's): Santa Ana, Cal., 19. Pomona 20. Riverside 21. Redlands 22. El Centro 23. Phoenix, Ariz., 25. Temple 26. Mesa 27. Tucson 28. Douglas March 1. Bisbee 3.

MRS. WIGGS OF THE CABBAGE PATCH (United Play Co.): Kansas City, Mo., 17-22. Sedalia 24. Columbia 25. Alton, Ill., 26. Centralia 27. Olney 28. Bedford, Ind., March 1. West Baden 2. Indianapolis 3-5.

NAZIMOVA, MME. (Charles Frohman): Chicago, Ill., Feb. 3-March 1.

OFFICER 666 (Cohan and Harris): Philadelphia, Pa., 3-22. Boston, Mass., 24-March 8.

OFFICER 666 (Southern; Cohan and Harris): Sumter, S. C., 19. Florence 20. Fayetteville, N. C., 21. Wilmington 22.

OFFICER 666 (Middle West; Cohan and Harris): Jackson, Mich., 19. Ann Arbor 20. Flint 21. Saginaw 22.

OFFICER 666 (Western; Cohan and Harris): New Orleans, La., 16-22. Selma, Ala., 28.

O'HARA, FISKE (Augustus Pitou, Jr.): Pittsburgh, Pa., 17-22.

OLCOTT, CHAUNCEY (Henry Miller): New York city Jan. 27-Feb. 22.

OLD HOMESTEAD (Frank Thompson): Jersey City, N. J., 17-22. Brooklyn, N. Y., 24-March 1. Philadelphia, Pa., 3-15.

OLD HOMESTEAD (Frank Thompson): Rockford, Ill., 22.

ONE DAY (Blaney Amusement Co.): Cincinnati, O., 23-March 1.

OUR WIVES (Jos. M. Gaites): Chicago, Ill., Dec. 22—indefinite.

OVER NIGHT (William A. Brady, Ltd.): St. Louis, Mo., 16-22.

PAID IN FULL (C. S. Primrose): Oshkosh, Wis., 22. Fond du Lac 23. La Crosse March 2.

PAINTED WOMAN, THE (William A. Brady): Washington, D. C., 17-22.

PAIR OF COUNTRY KIDS (C. Jay Smith): Ponca, Okla., 19. Carmen 20. Cherokee 21. Alva 22. Anthony, Kan., 24. Caldwell 25. Medford, Okla., 26. Blackwell 27. Perry 28. Stillwater March 1. Pawnee 3. Ralston 4. Newkirk 5.

PHILIPP, ADOLF: New York city—indefinite.

PHILLIPS, AL., AND LEILA SHAW (Rowland and Clifford): Washington, D. C., 17-22. Hanover, Pa., 24. York 25. Lancaster 26. Harrisburg 27. Reading 28. Allentown March 1. Philadelphia 3-8.

POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21—indefinite.

POYNTER, BEULAH (Burt and Nicolai): Chicago, Ill., 16-22.

PRICE, THE (Marshall C. Bennett): Norfolk, Neb., 19. Bloomfield 20. Sioux City, Ia., 21. Elk Point, S. Dak., 22. Sioux Falls 23. Canton 24. Vermillion 25. Yankton 26. Plankinton 27. Mitchell 28. Laverne, Minn., March 1. Pipestone 3. Dell Rapids, S. Dak., 4. Flandreau 5.

RACKETTY-PACKETTY HOUSE (Liebler Co.): New York city Dec. 25—indefinite.

READY MONEY (H. H. Frazee): Detroit, Mich., 17-22.

READY MONEY (H. H. Frazee): Philadelphia, Pa., Feb. 17-March 8.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): Detroit, Mich., 17-22.

ROBSON, MAY (L. S. Sire): Lewiston, Ida., 19. Colfax, Wash., 20. Spokane 21, 22. North Yakima 24. Tacoma 25. Seattle 27-March 1. Vancouver, B. C., Can., 3-5.

ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.

ROSARY (George Aylesworth): Trail, Alberta, Can., 19. Rossland 20. Phoenix 21. Grand Forks 22. Republic, Wash., 23. Greenwood, B. C., Can., 24. Summerland 25. Penticton 26. Peachland 27. Kelowna 28.

ROSARY (Central; Rowland and Clifford): Wellsville, N. Y., 19.

ROSARY (Circuit; Rowland and Clifford): Birmingham, Ala., 17-22. New Orleans, La., 23-March 1. Nashville, Tenn., 3-8.

ROSARY (Coast; Rowland and Clifford): Brigham, U., 19. Provo 20. Springville 21. Spanish Fork 22. Ogden 23. Pocatello, Ida., 24. Blackfoot 25. Idaho Falls 26. St. Anthony 27. Rigby 28. Dillon, Mont., March 1. Helena 2. Boulder 3. Butte 4. Livingston 5.

ROSARY (Eastern; Rowland and Clifford): Logan, O., 19. Gloucester 20. Shawnee 21. Zanesville 22. McConnellsville 24. St. Marys, W. Va., 25. Marietta, O., 26. Cambridge 27.

ROSARY, THE (Gaskill and MacVitty): Guthrie, Okla., 19. Blackwell 20. Humboldt, Kan., 22. Trenton, Mo., 24. Gallatin 25. Bethany 26. Leon, Ia., 27. Humeston 28.

ROUND UP (Klaw and Erlanger): Philadelphia, Pa., 10-22. Wilkes-Barre 27-March 1.

ROYAL SLAVE (George H. Bubb): Grand Meadow, Minn., 19. Dexter 20. Austin 21. Ellendale 22. Mapleton 24. Good Thunder 25. Madelia 27. Odin 28.

RUSSELL, ANNIE: Elmira, N. Y., 22.

RUTHERFORD AND SON (Winthrop Ames): New York city Dec. 24-Feb. 22. Brooklyn, N. Y., 24-March 1.

SERVANT IN THE HOUSE (Merle H. Norton): New Lexington, O., 19. Middleport 20. Pomeroy 21. Gallipolis 22. Jackson 24. Wellston 25.

SHEA, THOMAS E. (A. H. Woods): Rochester, N. Y., 17-22.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Penn Yan, N. Y., 19. Corning 20. Elmira 21. Ithaca 22. Toronto, Can., 24-March 1.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Independence, Kan., 19. Chanute 20. Iola 21. Parsons 22. Scammon 23. Pittsburg 24. Nevada, Mo., 25. Rich Hill 26. Butler 27. Warrensburg 28.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Princeton, Ky., 19. Madisonville 20. Elkton 21. Bowling Green 22. Russellville 24. Central City 25. Henderson 26. Evansville, Ind., 27. Mt. Vernon 28.

SHEPHERD OF THE HILLS (Gaskill and MacVitty): Gloversville, N. Y., 19. Johnstown 20.

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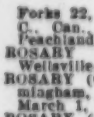

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Utica 21, 22, Oneida 24, Ogdensburg 25, Saranac Lake 27, Plattsburg 28.
SIR HOPKINS: Geneva, N. Y., 22, Syracuse 27-March 1.
SNOW WHITE (Winthrop Ames): New York city Nov. 7-Feb. 22, Brooklyn, N. Y., 24-March 1.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Lincoln, Neb., 18, 19, Omaha 20-22, Minneapolis, Minn., 24-March 1, Milwaukee, Wis., 6-8.
SPY, THE (Charles Frohman): New York city Jan. 13—indefinite.
STAHL, ROSE (H. B. Harris, Inc.): Springfield, O., 19, Dayton 20, Columbus 21, 22, St. Louis, Mo., 24-March 1, Kansas City 2-8.
STARR, FRANCES (David Belasco): Washington, D. C., 17-22.
STOP THIEF (Cohan and Harris): New York city Dec. 25—indefinite.
STUMBLING BLOCK (Oscar Graham): Goldthwaite, Tex., 19, Brownwood 20, Winters 21, Anson 22, Stamford 24.
TALKER, THE: Providence, R. I., 17-22.
TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indefinite.
THELMA (Link-Elliott): Beardstown, Ill., 19, Petersburg 21, Illiopolis 22, Decatur 23.
THIEF (Primrose and McGillan): Atlanta, Ga., 17-22, Birmingham, Ala., 24-March 1, Chattanooga, Tenn., 3-5.
THIEF, THE: Lawrence, Kan., 22.
THIRD DEGREE (Eastern: United Play Co.): Xenia, O., 19, Urbana 20, Bellefontaine 21, Bowling Green 22, Napoleon 24, Ottawa 25, Kenton 26, Upper Sandusky 27, Bucyrus 28, Wooster March 1, Akron 3-5.
THIRD DEGREE (United Play Co.): Brownville, Tex., 18, 19, Kingsville 20, 21, Corpus Christi 22, Yorktown 23, Victoria 24, Cuero 25, Yoakum 26, Brenham 27, Austin March 1.
THURSTON, ADELAIDE: Oklahoma City, Okla., 19.
TOP O' THE MORNIN' (Henry W. Savage): Chicago, Ill., Jan. 19—indefinite.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Omaha, Neb., 16-19, Clinton, Ia., 20, Dubuque 21, St. Paul, Minn., 23-March 1, St. Paul 2-8.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): New Orleans, La., 16-22.
TRUXTON KING (United Play Co., Inc.): Kalamazoo, Mich., 19, Grand Rapids 20-22, Toledo, O., 23-March 1, Louisville, Ky., 2-8.
UNCLE TOM'S CABIN (C. B. Harmount): Kent, O., 20, Wadsworth 21.
UNCLE TOM'S CABIN (Wm. Kibble): White Plains, N. Y., 19, 20, Pawtucket, R. I., 21-22, Boston, Mass., 24-March 1, Providence, R. I., 3-8.
UNWRITTEN LAW (H. H. Frazee): New York city Feb. —indefinite.
WALDMANN, EDUARD (E. E. Johnson): Orleans, Ind., 19, Bloomington 21, Vincennes 22.
WALLER, LEWIS (Victor Lewis): Victoria, B. C., Can., 20-22, Regina, Sask., 25, Winnipeg, Man., 27-March 1.
WARFIELD, DAVID (David Belasco): Los Angeles, Cal., 17-22, Salt Lake City, U., 24-26, Colorado Springs, Colo., March 1.
WAY DOWN EAST (Brady and Grismer): Newark, N. J., 17-22.
WHIP, THE (Comstock and Gest): New York city Nov. 22—indefinite.
WHITE SISTER (Albert Patterson): Newcastle, Wyo., 19, Gillette 20, Sheridan 21, Billings, Mont., 22, Forsythe 24, Miles City 25, Glendive 26, Dickinson, N. D., 27, Bismarck 28, Jamestown March 1, Valley City 3, Carrington 4, Harvey 5.
WHITE SLAVE (Robt. Campbell): Syracuse, N. Y., 20-22.
WHITE SQUAW (J. F. Sullivan): Palatka, Fla., 19, Daytona 20, New Smyrna 21, De Land 22, Orlando 24, Kissimmee 25, Lakeland 26, Tampa 27, St. Petersburg 28, Mulberry March 1, Ocala 3, Jacksonville 4.
WHITESIDE, WALKER (Walter Floyd): San Antonio, Tex., 18, Austin 19, Galveston 20, Houston 21, Beaumont 22, Birmingham, Ala., March 3-8.
WILSON, AL. H. (Sidney R. Ellis): Adrian, Mich., 24, Newark, O., 28.
WITHIN THE LAW (A. H. Woods): Albany, N. Y., 17-19, New Haven, Conn., 24-March 1.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.
WOLF, THE (Jones and Crane): Emmetsburg, Ia., 19, Graettinger 20, Ellsworth 21, Rock Rapids 22.
WOMAN, THE (David Belasco): Boston, Mass., Dec. 30-Feb. 22, Haverhill 28.
WOMAN, THE (Western: David Belasco): Nashville, Tenn., 17-19, Memphis 20-22, Owensboro, Ky., 26.
YEARS OF DISCRETION (David Belasco): New York city Dec. 25—indefinite.
YELLOW JACKET (Harris and Selwyn): Washington, D. C., 17-22.

PERMANENT STOCK

ACADEMY: Jersey City, N. J.—indefinite.
ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.
ALCAZAR: San Francisco, Cal.—indefinite.
AMERICAN: Spokane, Wash.—indefinite.
AMERICAN THEATER: Philadelphia, Pa.—indefinite.
BAILEY-MITCHELL: Seattle, Wash.—indefinite.
BAKER PLAYERS: Portland, Ore.—indefinite.
BARRETT PLAYERS: Lima, O.—indefinite.
BIJOU: North Adams, Mass.—indefinite.
BISHOP PLAYERS: Oakland, Cal.—indefinite.
BROADWAY: Bayonne, N. J., Feb. —indefinite.
BUHLER-SABINE (A. G. Delamater): Toledo, O., Feb. 10—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal. —indefinite.
BURNS, PAUL: Philadelphia, Pa., Oct. 21—indefinite.
CASTLE SQUARE (John Craig): Boston, Mass. —indefinite.
CHASE-LISTER (Northern: Glenn F. Chase): Butte, Mont., Nov. 17—indefinite.
CLEVELAND, ELEANOR: Bridgeport, Conn.— indefinite.
COLONIAL (Cortland Hopkins): Charlottetown, P. E. I., Can., Nov. 18—indefinite.
CONNERS PLAYERS (C. L. Conness): Wilmington, Del.—indefinite.
CORNELL-PRICE PLAYERS: Paducah, Ky., Jan. 13—indefinite.
CRESCENT: Brooklyn, N. Y.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa.—indefinite.
DRAMA PLAYERS: Lowell, Mass.—indefinite.
EMPIRE: Holyoke, Mass.—indefinite.
EMPIRE PLAYERS: Pittsfield, Mass.—indefinite.
EMPIRE THEATRE: Providence, R. I.—indefinite.
EVANSTON: Evanston, Ill.—indefinite.
GARSIDE: Paducah, Ky.—indefinite.
GAYETY: Hoboken, N. J.—indefinite.
GLASER, VAUGHAN: Cleveland, O., Jan. 13— indefinite.
GLASS: El Paso, Tex.—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GOTHAM PRODUCING: Schenectady, N. Y.— indefinite.
GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.
GREENPOINT: Brooklyn, N. Y.—indefinite.
GUY PLAYERS (Charles W. Mercer): Indianapolis, Ind., Jan. 13—indefinite.
HARLEM OPERA HOUSE: New York city—indefinite.
HATHAWAY'S: New Bedford, Mass.—indefinite.
HAYWARD, GRACE: Oak Park, Ill.—indefinite.
HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 18—indefinite.
HOLDEN (Holden and Edwards): Cleveland, O. —indefinite.
HORNE: New Castle, Pa.—indefinite.
HUNTINGTON, WRIGHT: South Bend, Ind.— indefinite.
INTERNATIONAL: Niagara Falls, N. Y.—indefinite.
IRIS: Tampa, Fla.—indefinite.
JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.
JUNEAU (J. B. Reichert): Milwaukee, Wis.— indefinite.
KELLY, WILLIAM J.: Salt Lake City, U.— indefinite.
KELLY, SHERMAN (Harry B. Sherman): Superior, Wis.—indefinite.
KING-LYNCH: Manchester, N. H.—indefinite.
KLIMT AND GAZZOLO: Baltimore, Md.—indefinite.
KLIMT AND GAZZOLO: Newark, N. J.—indefinite.
LATIMORE-LEIGH: Roanoke, Va.—indefinite.
LAWRENCE, DEL.: Vancouver, B. C., Can.— indefinite.
LONERGAN, LESTER: Lowell, Mass., Feb. 10 —indefinite.
LORCH, THEODORE: Passaic, N. J.—indefinite.
LYCEUM: Allentown, Pa.—indefinite.
McDOWELL, WALTER: Grand Rapids, Mich., Jan. 25—indefinite.
MAJESTIC: Evansville, Ind.—indefinite.
MAJESTIC: Houston, Tex.—indefinite.
MALLEY-DENISON (W. E. Malley): Fall River, Mass., Nov. 19—indefinite.
MALLEY-DENISON: Lawrence, Mass.—indefinite.
MALLEY-DENISON: Troy, N. Y., Dec. 30—indefinite.
MALLEY-DENISON: Schenectady, N. Y., Jan. 27—indefinite.
MANHATTAN PLAYERS (G. E. Brown): Trenton, N. J.—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.
NORTHAMPTON PLAYERS: Northampton, Mass.—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.— indefinite.
OLIVER, OTIS: Rockford, Ill.—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
PAIGE, MABEL: Savannah, Ga.—indefinite.
PARK: Erie, Pa.—indefinite.
PARKE, WILLIAM: Pittsfield, Mass.—indefinite.
PAYTON, CORSE: Newark, N. J.—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: New Orleans, La.—indefinite.
PHILLIPS'S LYCEUM (I. J. Phillips): Brooklyn, N. Y.—indefinite.
POLI'S (S. Z. Poli): Waterbury, Conn.—indefinite.
POLI (S. Z. Poli): Washington, D. C., Feb. 3— indefinite.
PRINCESS: Tacoma, Wash.—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia.—indefinite.
PRINGLE, DELLA: Moose Jaw, Sask., Can.—indefinite.
PROSPECT (Frank Gersten): New York city— indefinite.
READER, ROMA: Ottawa, Ont., Can.—indefinite.
REDMOND: Sacramento, Cal.—indefinite.
REYNOLDS AND ROSS PLAYERS (Billy Ross): Salt Lake City, U.—indefinite.
RICHMOND (De Witt Newing): Stapleton, S. I.—indefinite.
SAXE: Milwaukee, Wis., Nov. 3—indefinite.
SAXE: Minneapolis, Minn.—indefinite.
SAVOY: Ft. Worth, Tex.—indefinite.
SEATTLE: Seattle, Wash.—indefinite.
SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.
STAINACH-HARDS: Mt. Vernon, N. Y.—indefinite.
TAYLOR, ALBERT: El Paso, Tex.—indefinite.
TEMPLE (Arthur Bernard): Elmira, N. Y., Feb. 3—indefinite.
TEMPLE PLAYERS: Camden, N. J., Dec. 23— indefinite.
THOMPSON-WOODS: Brockton, Mass.—indefinite.
TORONTO: Calgary, Can.—indefinite.
VAN DYKE-EATON (H. W. Van Dyke): Milwaukee, Wis., Jan. 1—indefinite.
WARBURTON (Carl W. Hunt): Yonkers, N. Y. —indefinite.
WARREY, WILLIAM: Omaha, Neb., Feb. 9— indefinite.
WOLFE: Wichita, Kan.—indefinite.

TRAVELING STOCK COMPANIES

ALVARADO: Tiffin, O., 17-23, Chillicothe, 24-March 1.
AUBREY (D. O. Hitner): York, Pa., 17-22.
AUBREY (D. O. Hitner): Weston, W. Va., 17-22.
BOWMAN PLAYERS (A. H. Windish): Ottumwa, Ia., 17-22.
BOWMAN PLAYERS (G. B. Bowman): Marshalltown, Ia. 17-22, Ottumwa 23-March 1, Rock Island, Ill., 3-8.
BOYER, NANCY (William Morgan): Middletown, N. Y., 17-22, Poughkeepsie 24-March 1, Newburgh 3-8.
BROWN, KIRK (J. T. Macauley): Clarksburg, W. Va., 17-22, Cumberland, Md., 24-March 1.
BYERS, FRED: Okmulgee, Okla., 17-22, Durant 24-March 1.
CARLETON SISTERS (Varney and Montgomery): Somerset, Ky., 17-22, Frankfort 24-March 1.
CHATTERTON, ARTHUR (N. Appell): Poughkeepsie, N. Y., 16-22, Hudson 24-March 1.
CHAUNCEY-KEIFFER (Fred Chauncey): Oswego, N. Y., 17-22, Cortland 24-March 1, Oneonta March 3-8.
DOYLE, EDWARD: Oneida, N. Y., 17-22.
EARLE (L. A. Earle): Hornell, N. Y., 17-22.
ECKHARDT'S IDEALS (Oliver J. Eckhardt): Moose Jaw, Sask., Can., 17-19.
FELTON, VERNA: Moose Jaw, Sask., Can., 24-26.
HAYES, LUCY, ASSOCIATE PLAYERS: Albion, Neb., 17-19, Scribner 20-22, Valley 24-26, Elkhorn 27-March 1.
HILLMAN'S IDEALS (F. P. Hillman): Blue Hill, Neb., 17-19, Shickley 20-22.
HILLMAN'S IDEALS (Harry Sohns): Republic, Kan., 17-19.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Long Branch, N. J., 17-22.
KEYES (C. A. Keyes): Martinsburg, W. Va., 17-22.
KLARK, GLADYS: Willimantic, Conn., 17-22.
LA PORTE, MAE (Joe McEnroe): Bucyrus, O., 17-22, Norwalk 24-March 1.
LONG, FRANK R.: Warsaw, Ill., 17-22, De Kalb March 3-8.
LYNN, JACK: Leominster, Mass., Feb. 17-March 1.
MADDOCKS-FIELD PLAYERS (F. L. Maddocks): Orlando, Fla., 17-22.
MARKS BROTHERS (Joe Marks): Palmerston, Ont., Can., 20-22.
MAHER, PHIL: Berwick, Pa., 17-22.
PRICE AND BUTLER: Williamstown, Pa., 17-22.
PICKERTS, FOUR (Willis Pickert): Nassau, Bahama Islands, 17-March 1.
ROBBINS BOBBY (F. E. Clayton): Lafayette, Ind., Feb. 17-March 1.
RUSK-BISBEE (J. W. Rusk): Sunbury, Pa., 17-22.

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SHANNON (Harry Shannon): Chicago, O., 17-22. Findlay 24-March 1.
SPEDDEN-PAIGE: Canon City, Colo., 17-22.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Co. A: Messrs. Aborn): Muncie, Ind., 21, Logansport, 26.
ABORN GRAND OPERA (Messrs. Aborn): Charleston, S. C., 19, 20, Columbia 22.
ALMA, WHERE DO YOU LIVE? (Royster and Burstein): Covington, Va., 19, Staunton 20, Lynchburg 21, Petersburg 22, Norfolk 24-March 1, Richmond 3-8.
BERNARD, SAM (A. H. Woods): New York city Dec. 30—Indefinite.
BLACK PATTI (R. Voelckel): Richmond, Ky., 19, Danville 20, Lexington 21, Frankfort 22, West Baden, Ind., 23, Danville, Ill., 24, Paris 25, Peoria 26, Decatur 27, Springfield March 1, Alton 2, Belleville 3, Murphysboro 4, Cairo 5.
BOHEMIAN GIRL (Co. A: Messrs. Aborn): Defiance, O., 19, Huntington, Ind., 20, Frankfort 24, Muncie 26.
BOHEMIAN GIRL (Co. B: Messrs. Aborn): Sedalia, Mo., 19, Columbia 20, Moberly 21, Chillicothe 22, Brookfield 24, Kirksville, 25, Mexico 26, Louisiana 27, Ft. Madison, Ia., 28, Keokuk March 1, Centerville 3, Albia 4, Ottumwa 5.
BRIAN, DONALD (Charles Frohman): No. Yakima, Wash., 19, Ellensburg 20, Tacoma 21, 22, Seattle 23-25, Portland, Ore., 27-March 1.
BROADWAY JONES (Cohan and Harris): Vancouver, B. C., Can., 18-20, Bellingham, Wash., 21, Everett 22, N. Yakima 23, Walla Walla 24.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Cincinnati, O., 17-22, Jackson, Mich., 24, Lansing 25, Grand Rapids 26, Kalamazoo 27, Battle Creek 28, Toledo, O., March 1.
CHOCOLATE SOLDIER (Whitney Opera Co.): Syracuse, N. Y., 21, 22, Geneva 25.
CLIFFORD, BILLY B. (Ed. Clifford): Atlanta, Ga., 16-22, Birmingham, Ala., 23-March 1.
COUNT OF LUXEMBOURG (Klaw and Erlanger): Pittsburgh, Pa., 17-22, Philadelphia 24-March 8.
COUNTESS COQUETTE (A. G. Delamater): Gothenburg, Neb., 19, Kearney 20, Hastings 21, York 22, Grand Island 23, Columbus 24, Fremont 25, Lincoln 26, 27.
DESLYS, GABY (Messrs. Shubert): New York city Feb. 6—Indefinite.
ELTINGE, JULIAN (A. H. Woods): Philadelphia, Pa., Feb. 17-March 1, Baltimore, Md., 3-8.
FORTY-FIVE MINUTES FROM BROADWAY: Denison, Tex., 19, Dallas 20, Durant, Okla., 21, Muskogee 22, San Antonio, Tex., 23, 24.
FOY, EDDIE (Werba and Luescher): Ft. Worth, Tex., 19, 20, Dallas 21, 22, McAlester, Okla., 24, Oklahoma City 25, 26, Tulsa 27, Muskogee 28.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Rochester, N. Y., 17, Montreal, Can., 24-March 1.
GIRL AT THE GATE (Harry Askin): Milwaukee, Wis., 16-19, Janesville 20, Columbus, O., 24-26.
GIRL FROM TOKIO (Frank O. Miller): Victoria, B. C., Can., 19, Westminster 20, Vancouver 21, 22.
GIRL OF MY DREAMS (Jos. M. Gaites): Glens Falls, N. Y., 20, Oswego 26.
GLASSBLOWERS (John Cort): Louisville, Ky., 18, 19, Indianapolis, Ind., 20-22, Washington, D. C., 24-March 1, New York city 3—Indefinite.
GORDON, KITTY (Jos. M. Gaites): Kansas City, Mo., 16-22, St. Louis 23-March 1.
GYPSY LOVE (A. H. Woods): San Francisco, Cal., 10-22.
HANKY-PANKY (Lew Fields): Cleveland, O., 17-22.
HAPPY HOOLIGAN (Gus Hill): Grand Rapids, Mich., 16-20, Ft. Wayne, Ind., 20, 21, Terre Haute 22, 24, Decatur, Ill., 25, Springfield 26, Peoria 27-March 1, St. Louis, Mo., 2-8.
HEART BREAKERS (Mort H. Singer): Flint, Mich., 17, Saginaw 18, Pontiac 19, Lansing 21, Grand Rapids 22, 23, Kalamazoo 24, Battle Creek 25, Michigan City, Ind., 26, Elkhart 27, Goshen 28, South Bend March 1, Hammond 2.
HITCHCOCK, RAYMOND (Cohan and Harris): Youngstown, O., 19, Akron 20, Canton 21, Erie, Pa., 22.
HOFFMAN, GERTRUDE (Messrs. Shubert): Philadelphia, Pa., 10-22.
HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 6—Indefinite.
JUVENILE BOSTONIANS: Moose Jaw, Sask., Can., March 5-8.
KOLB AND DILL: San Francisco, Cal., Sept. 1—Indefinite.
LAMBARDI GRAND OPERA: San Francisco, Cal., Jan. 26-Feb. 22.
LEWIS, DAVE (Rowland and Clifford): Richmond, Va., 17-22, Atlanta, Ga., 24-March 1, Birmingham, Ala., 3-8.
LITTLE BOY BLUE (Henry W. Savage): Lansing, Mich., 19, South Bend, Ind., 20, Goshen 21, Ft. Wayne 22, Muncie 24, Lima, O., 25, Sandusky 26, Youngstown 27, Wheeling, W. Va., 28.
LITTLE MILLIONAIRE (Cohan and Harris): Buffalo, N. Y., 17-22, Syracuse 24-26.
MADAME SHERRY (Woods, Frazee and Lederer): Chicago, Ill., 18-March 1.
MAN WITH THREE WIVES (Messrs. Shubert): New York city Jan. 23—Indefinite.
McFADDEN'S FLATS: Hamilton, Ont., Can., 17-22.
MERRY COUNTESS (Messrs. Shubert): Pittsburg, Pa., 17-22, Washington, D. C., 24-March 1, Philadelphia, Pa., 3-15.
MERRY WIDOW (Henry W. Savage): Dallas, Tex., 16, 19, Amarillo 21, Colorado Springs, Colo., 22, Pueblo 23, Denver 24-March 2.
METROPOLITAN GRAND OPERA (Guilia Oarti-Casazza): New York city Nov. 11—Indefinite.
MISS NOBODY FROM STARLAND (Mort H. Singer): Mt. Sterling, Ky., 19, Frankfort 20, Georgetown 21, Lexington 22, Owensboro 24, Henderson 25, Boonville, Ind., 26, Linton 28, Terre Haute March 1.
MODERN EVE (Eastern: Mort H. Singer): Shreveport, La., 19, Lake Charles 20, Beaumont, Tex., 21, Houston 22, 23, Galveston 24, Austin 25, San Antonio 26, 27, Waco 28, Ft. Worth March 1, Dallas 3, 4.
MODERN EVE (Western: Mort H. Singer): Calgary, Alb., Can., 17-19, Edmonton 20-22, Prince Albert, Sask., 24, Saskatoon 25-27, Regina 28-March 1, Brandon, Man., 3, 4.
MONTGOMERY, STONE, AND ELSIE JANIS (Charles Dillingham): New York city Oct. 28—Indefinite.
MONTREAL GRAND OPERA: Toronto, Can., Feb. 10-March 1.
MUTT AND JEFF (Co. A: Gus Hill): San Francisco, Cal., 10-22, Oakland 23, Stockton 24, San Jose 25, Woodland 26, Marysville 27, Chico 28, Red Bluff March 1, Grants Pass, Ore., 3, Eugene 4, Salem 5.
MUTT AND JEFF (Co. B: Gus Hill): Minneapolis, Minn., 16-22, Milwaukee, Wis., 24-March 1, Racine 2, Kenosha 3, Janesville 4, Beloit 5.
MUTT AND JEFF (Co. C: Gus Hill): Weston, W. Va., 19, Grafton 20, Frostburg, Md., 21, Cumberland 22, Martinsburg 24, Chambersburg, Pa., 25, Hagerstown, Md., 26, Hanover, Pa., 27, York 28, Harrisburg March 1, Huntingdon 3, Altoona 4, Johnstown 5.
MUTT AND JEFF (Co. D: Gus Hill): Toledo, O., 16-22, Hamilton 23, Dayton 24-March 1, Middletown 2, Columbus 3-9.
MUTT AND JEFF (Co. E: Gus Hill): Napa, Cal., 19, Grass Valley 20, Nevada City 21, Auburn 22, Reno, Nev., 23, Lovelocks 24, Winnemucca 25, Elko 26, Brigham, U., 27, Logan 28, Downey, Ida., March 1, Pocatello 3, American Falls 4, Boise 5, 6.
NAUGHTY MARIETTA (S. E. Mittenthal): Los Angeles, Cal., Feb. 17-March 1.
NEWLYWEDS (Leffler-Bratton Co.): Wrightsville, Ga., 19, Hawkinsville 20, Fitzgerald 21, Jacksonville, Fla., 22, 23, Gainesville 24, Ocala 25, Sanford 26, Daytonia 27, Palatka 28, Tallahassee March 1, Quincy 3, Bainbridge, Ga., 4, Albany 5.
NEWLYWEDS (Eastern: Leffler-Bratton Co.): Akron, O., 17-19, Youngstown 20-22, Nashville, Tenn., 24-March 1, Memphis 3-8.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—Indefinite.
PINK LADY (Klaw and Erlanger): La Crosse, Wis., 21, Winona, Minn., 22, Dubuque, Ia., 24, Muncie, Ind., 28.
PINK LADY (Klaw and Erlanger): Indianapolis, Ind., 17-22.
PRINCE OF PILSEN (Henry W. Savage): Tucson, Ariz., 19, Phoenix 20, San Bernardino, Cal., 22, Redlands 24, Riverside 25, Pasadena 26, San Diego 27-March 1.
QUAKER GIRL (Co. A: H. B. Harris, Inc.): Cleveland, O., 17-22, Detroit, Mich., 24-March 1, Cincinnati, O., 3-8.
QUAKER GIRL (Co. B: H. B. Harris, Inc.): St. Paul, Minn., 16-22, Eau Claire, Wis., 23, Winona, Minn., 24, La Crosse, Wis., 25, Dubuque, Ia., 26, Clinton 27, Rockford, Ill., 28, Oshkosh, Wis., March 1, Milwaukee 3-8.
RED PETTICOAT (Messrs. Shubert): Boston, Mass., Feb. 10-March 1.
RED ROSE (John C. Fisher): McAlester, Okla., 19, Ft. Smith, Ark., 20, Little Rock 21, 22, Hot Springs 24, Pine Bluff 25, Texarkana, Tex., 26, Paris 27, Greenville 28, Corsicana March 1, Waco 3, Austin 4, San Antonio 5-7.
RING, BLANCHE (Frederick McKay): Birmingham, Ala., 19, Atlanta, Ga., 20-22.
ROBIN HOOD (Daniel V. Arthur): Brooklyn, N. Y., 17-22.
ROSE MAID (Co. A: Werba and Luescher): Chicago, Ill., 2-28.
ROSE MAID (Co. B: Werba and Luescher): Cumberland, Md., 19, Huntingdon, Pa., 20, Altoona 21, Johnstown 22, Butler 24, Punxsutawney 25, Dubois 26, Olean, N. Y., 27, Warren, Pa., 28.
ROSE MAID (Co. C: Werba and Luescher): Seattle, Wash., 16-22, Everett 23, Vancouver, B. C., Can., 24-26, Victoria 27, 28.
SANDERSON JULIA (Charles Frohman): New York city Feb. 3—Indefinite.
SCHEFF, FRITZI (Jos. M. Gaites): Selma, Ala., 19, Jackson, Miss., 20.
SEVEN HOURS IN NEW YORK (Messrs. Wee and Lambert): St. Marys, O., 19, Union City, Ind., 21, Muncie 22, Greenville, O., 24, Columbus, Ind., 25, Shelbyville 26, Connersville 27, Newcastle 28, Greensburg March 1.
SHEEHAN, JOSEPH: Geneva, N. Y., 19, Rochester 20-22, Salamanca 27.
SIDNEY, GEORGE (A. W. Herman): Louisville, Ky., 16-22, Cincinnati, O., 23-March 1.
SMART SET: Cleveland, O., 17-22.
SMART SET: Spartanburg, S. C., 19, Asheville, N. C., 20.
SPRING MAID (Co. B: Werba and Luescher): Eau Claire, Wis., 19, Oshkosh 20, Appleton 21, Fond du Lac 22, Green Bay 23, Racine 24, Kenosha 25, Rockford, Ill., 26, Freeport 27, Ottawa 28.
SPRING MAID (Co. C: Werba and Luescher): Wilmington, N. C., 19, Darlington, S. C., 20, Columbia 21, Charleston 22, Savannah, Ga., 24, Macon 25, Augusta 26, Athens 27, Greenville, S. C., 28.
SUN DODGERS (Lew Fields): Chicago, Ill., Jan. 7—Indefinite.
SUNNY SOUTH (J. C. Rockwell): Waverly, Ia., 19, New Hampton 20, Charles City 21, Mason City 22, Spring Valley, Minn., 24, Austin 25, Wells 26, Winnebago 27, Blue Earth 28, Fairmont March 1, Slayton 3, Windom 4, Sleepy Eye 5.
SURATT, VALESKA (Messrs. Shubert): Oklahoma City, Okla., 21, Lawrence, Kan., 24, San Antonio, Tex., March 2-8.
SWEETEST GIRL IN PARIS: Columbus, O., 17-19, Grand Rapids, Mich., 27-March 1.
TRENTINI, EMMA (Arthur Hammerstein): New York city Dec. 2—Indefinite.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—Indefinite.
WEBER AND FIELDS: Houston, Tex., 19, Austin 20, San Antonio 21-22.
WILLS MUSICAL COMEDY: Annapolis, Md., 17-22.
WINNING WIDOW (Max Spiegel's): Ann Arbor, Mich., 19, Battle Creek 20, Lansing 21, Grand Rapids 22-26, Holland 27, Benton Harbor 28, South Bend, Ind., March 1, Hammond 2, Elkhart 3, Goshen 4.
WINE, WOMAN AND SONG (Jos. Lehman): Detroit, Mich., 16-22, Columbus, O., 23-March 1.

MINSTRELS

BIG CITY (John W. Vogel's): Charlestown, W. Va., 19, Front Royal, Va., 20, Charlottesville 21, Staunton 22, Lexington 24, Bedford City 25, Roanoke 26, Pulaski 27, Wytheville 28, Bluefield, W. Va., March 1.
DUMONT'S FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—Indefinite.
EVANS, GEORGE, HONEY BOY (Daniel Shea): Baltimore, Md., 17-22.
FIELD, AL. G. (Edward Conard): Keokuk, Ia., 19, Burlington 20, Davenport 21, Des Moines 22, St. Joseph, Mo., 24, Lawrence, Kan., 25, Topeka 26.

BURLESQUE-EASTERN WHEEL

AL. REEVES'S: Paterson, N. J., 17-19, Hoboken 20-22, Philadelphia, Pa., 24-March 1.
AMERICAN BEAUTIES (Ed. E. Daley): New York city 10-22, Bridgeport, Conn., 27-March 1.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): New York city 17-22, Paterson, N. J., 24-26, Hoboken 27-March 1.
BEHMAN (Jack Singer): Pittsburgh, Pa., 17-22, Cleveland, O., 24-March 1.
BEN WELCH'S (Jacob Lieberman): Brooklyn, N. Y., 17-22, Hoboken, N. J., 24-26, Paterson 27-March 1.
BON TONS (Jesse Burns): Kansas City, Mo., 16-22, Omaha, Neb., 23-March 1.
BOWERY (Geo. H. Harris): Louisville, Ky., 16-22, St. Louis, Mo., 23-March 1.
COLLEGE GIRLS (Max Spiegel's): Toledo, O., 16-22, Chicago, Ill., 23-March 1.
COLUMBIA (Frank Burns): Chicago, Ill., 16-22, Cincinnati, O., 23-March 1.
CRACKER JACKS (Bob Manchester): Omaha, Neb., 16-22.
DAZZLERS (Chas. B. Arnold): Toronto, Can., 17-22, Buffalo, N. Y., 24-March 1.
DINKENS STOCK (Sol. Meyers): New Orleans, La., Indefinite.
DREAMLANDS (Dave Marion): Chicago, Ill., 23-March 1.
GAIETY GIRLS: Syracuse, N. Y., 17-19, Utica 20-22, Montreal, Can., 24-March 1.
GAY MASQUERADERS (M. Messing): St. Louis, Mo., 16-22, Kansas City 23—March 1.
GINGER GIRLS (Manny Rosenthal): Rochester, N. Y., 17-22, Syracuse 24-26, Utica 27-March 1.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): New York city 17-March 1.
GIRLS FROM HAPPYLAND (Lou Hurtig): Newark, N. J., 17-22 Philadelphia, Pa., 24-March 1.
GOLDEN CROOKS (James Fulton): Chicago, Ill., 6-22, Detroit, Mich., 24-March 1.
HARRY HASTINGS: Philadelphia, Pa., 17-22, Baltimore, Md., 24-March 1.
JOLLY FOLLIES (Al. Rich): Buffalo, N. Y., 17-22 Rochester 24-March 1.
KNICKERBOCKERS (Louis Robie): Springfield, Mass., 17-19 Albany, N. Y., 20-22, Brooklyn 24-March 1.
LOVE MAKERS (Sam. Howe): Boston, Mass., 17-22, New York city 24-March 1.
MERRY-GO-ROUNDERS (Leffler-Bratton Co.): Baltimore, Md., 17-22, Washington, D. C., 24-March 1.
MERRY WHIRL (Louis Epstein): Hoboken, N. J., 17-19, Paterson 20-22, Newark 24-March 1.
MIDNIGHT MAIDENS (W. S. Clark): Washington, D. C., 17-22, Pittsburgh, Pa., 24-March 1.
MOLLIE WILLIAMS (Phil Isaacs): Detroit, Mich., 17-22, Toronto, Can., 24-March 1.
QUEENS OF PARIS (Joseph Howard): New York city 17-22, Brooklyn, N. Y., 24-March 1.
ROBINSON'S CRUSOE GIRLS (Sam Robinson): Providence, R. I., 17-22, Boston, Mass., 24-March 1.
ROSE SYDELL (W. S. Campbell): Cleveland, O., 17-22, Toledo 23-March 1.
RUNAWAY GIRLS (Peter S. Clark): Philadelphia, Pa., 17-22, New York city 24-March 8.
SOCIAL MAIDS (Robt. Cohn): Boston, Mass., 17-22, Springfield 24-26, Albany, N. Y., 27-March 1.
STAR AND GARTER (Dave Rose): Bridgeport, Conn., 20-22, Providence, R. I., 24-March 1.
TAXI GIRLS (Louis Hurtig): Albany, N. Y., 17-19, Worcester, Mass., 20-22, Boston 24-March 1.

(Continued on page 31.)

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MOTION PICTURES

COMMENT AND SUGGESTION

Apeda, N. Y. GRACE ELINE,
With Thanhouser Company.

NOT a week passes without bringing word from some enthusiastic theatrical house manager who has just come to realize the commercial possibilities of motion pictures to brighten up a dull season. For example: The manager of a theater in a Southern city of about 75,000 population, where first-class traveling companies are booked, came to New York last week for his annual visit. As usual he called on booking agents, and then, for the first time, extended his visiting list to include a number of motion picture men, with whom he wanted to get in touch. "I expect to do business with them right along now," he said, "and want some first-hand information about films. Under protest I allowed a projecting machine to be installed in my theater, last Fall, expecting to show pictures on occasional nights when other attractions could not be secured, and when it came to figuring up receipts to the first of the year I found that my profits on picture days exceeded those resulting from dramatic bookings. If it came to a question of abandoning films or traveling companies I would think twice before deciding." And this from a man who for twenty-five years has conducted a theater, as much an institution in the city as the municipal building.

* * * *

Because the case noted is only one of many that have come to our attention through MIRROR correspondents, or other channels, it merits consideration on the part of house managers who are bothered by an excessive number of "dark" nights. Showing pictures when the stage of a theater is not otherwise engaged, is not a new departure, but considering its obvious advantages the custom deserves to be yet more prevalent. It is an acknowledged fact that even at the height of the road show season the number of theaters has come to be in excess of the first-class attractions available. In many good "show" towns a manager who can open his doors on an average of three nights a week from October to May, is deemed fortunate, whereas during the Summer it has been customary to allow the building to stand idle, unless occupied by a stock company. It is a waste of property no longer necessary, and one that would not be permitted in a properly managed commercial enterprise. The interest of the theater proprietor in his property is, of course, commercial, however much he may drape announcements to patrons in the garments of art, and the success or failure of a season is gauged by nothing but the net profits. Why not start this Spring and lengthen a season to 365 days a year?

* * * *

The first argument in favor of showing pictures on off nights is the testimony of those who have tried the experiment and found it profitable. Facts appear to overrule the more obvious objections that suggest themselves. A few years ago it might have been maintained, with some truth, that the exhibition of motion pictures in a first-class theater would tend to lower its tone. The patrons to be relied upon to support Mrs. Fiske or Maude Adams when they came to town might with reason have been expected to oppose the use of the same building for the display of films. Since that time the change in the public's attitude towards pictures has been no less marked than the change in the pictures themselves. When an actress of the stamp of Mrs. Fiske does not consider an appearance before the camera to be beneath her dignity it is hardly likely that her admirers would regard a house in which the films were shown as unworthy of their support. Pictures, at their best, are not undignified and therefore cannot, in the long run, detract from the dignity of the place in which they are exhibited. Intrinsic merit is overcoming unreasonable prejudice.

* * * *

Then it might be urged by the sceptical manager that the possible motion picture audience of his town is already amply cared for by theaters devoted to nothing else. There is little in this contention. In the first place the bars dividing the admirer of stage productions and the admirer of photoplays have been lowered, if they ever existed. Audiences are interchangeable, why not the programmes at a theater? The manager of the best theater in a town can present film dramas and draw full houses, irrespective of the opposition of out and out picture theaters, because in addition to the habitual photoplay patron he may gain recruits from among those who would not think of entering the average picture house. In seeking an evening's entertainment the comforts supplied in surroundings are second to the nature of the entertainment, but still very important in influencing the mind of a possible patron. A well-appointed theater is in itself an attraction. If conducted along judicious lines a clientele, predisposed to regard with favor whatever the management offers, will be formed, and experience shows that this clientele is better represented on picture nights than when some third-rate traveling company (the best the booking agent can provide) comes to town.

* * * *

Conditions never were more auspicious for managers who are dissatisfied with their bookings to make the break and cut down the number of days that valuable property remains idle. From the number of regular and feature films being manufactured it is possible to select programmes of whatever quality desired. One evening a week might be devoted chiefly to educational subjects, another to the pictorial version of some famous play or book, and in this manner, by a little wisdom exercised in the choice of subjects, it would not take long to convince patrons that the tone of their favorite theater was being elevated rather than lowered by the innovations of an enterprising manager.

GEORGE A. MAGIE,
General Manager Pilot Films Corporation.

Koehne, Chicago.
ELEANOR BLANCHARD,
Essanay Eastern Stock Company.

* * * *

A letter from George L. Cox, of the Selig Company, that appears on another page of this issue is deserving of particular attention. He makes the point, and rightly, it appears to us, that the newspapers loudest in their denunciations of motion pictures as a harmful influence inspiring crime, are printing columns of matter relative to murders, suicides and the like. As a case in point he makes special mention of an account of recent bomb outrages in which the method followed in making a bomb is described for anyone who cares to follow instructions. Justice in such matters is too much to expect, none the less the letter is well worth reading. THE FILM MAN.

FLORENCE TURNER RETIRES

"Vitagraph Girl" to Appear in Vaudeville Before Going Abroad

Florence Turner, six years with the Vitagraph Company and familiar to many people as the "Vitagraph Girl," has announced her retirement from pictures for the present. According to Miss Turner, many offers are open to her for extended engagements in vaudeville, one of which she will accept for a short time. Later, she expects to visit Europe where they are anxious to secure her in the largest music halls. She will consider some of these offers and others to assume the leads in a number of big feature films to be produced abroad. The great number of friends and followers of Miss Turner who will regret her retirement may comfort themselves with the hope that she soon will be seen again on the screen.

KINETOGRAPH SERVICE

The Kinetograph Company began their regular exchange service of the full Patents Company programme, Monday, Feb. 9. Among the houses using the service are, the M..s and Brill houses and the new Regent Theater, New York, said to be the largest moving picture house in the world.

POWERS LEAVES UNIVERSAL

Holdings in Company Are Purchased by Carl Laemmle and W. H. Swanson

P. A. Powers has resigned as vice-president and director of the Universal Film Manufacturing Company, and his entire holdings in that concern have been purchased by Carl Laemmle and William H. Swanson. The transaction, including the transfer of $204,000 common stock and $75,000 preferred, was executed on Feb. 13. The Powers's producing companies will remain with the Universal and the programme will not be changed.

The suit brought against the Universal Company, in the Supreme Court of New York, by C. V. Hinkel, at one time auditor of the company, has been withdrawn.

"THE STORY OF LAVINIA"

On March 5 the Selig Company will release an exceptional picture entitled The Story of Lavinia. The scenario was written by the author of girl stories, Marjorie Benton Cooke, and was produced by the Selig Los Angeles forces, under the direction of Colin Campbell. The theme is dramatic in the main, but contains an undercurrent of delightful comedy. Lavinia is a country girl, shy, innocent and poor. She wins a scholarship and is sent to a fashionable girl's college. Here she is snubbed and mistreated by the richer city girls. She turns the tide of affairs, however, when she risks her life and sustains serious injuries while rescuing another girl from the second story of a burning dormitory. The scenes of the rescue are unusually thrilling and Bessie Eyton, it is said, accomplishes

MATTY ROUBERT,
Powers Company Juvenile Actor.

one of the best "falls" ever attempted in pictures.

GETS TEMPORARY INJUNCTION

Justice Hendrick, in the Supreme Court, issued a temporary injunction last week restraining the General Film Company from dividing $211,116.03 surplus among the companies associated with the patent organization. The injunction was obtained by Richard A. Rowland, who holds 460 shares of the preferred stock of the film company. Mr. Rowland is also bringing suit to compel the return to the company's treasury of $844,463.95, which he said was paid to film manufacturers who joined the General Film Company.

BUY RIGHTS TO FILM

Walter McCallum and Roger Bennett, of Medford, Ore., have bought the South American rights for Beverly B. Dobbs's Atop of the World in Motion. They will leave for South America on Feb. 22, stopping at Colon en route. Mr. McCallum was formerly manager of the opera house at Medford, Ore., and also was associated with Harry Hayward in the management of the Spokane Theater. Mr. Bennet has been in the motion picture business on the Pacific Coast for a number of years.

BURNS IN KALEM FILM

Motion picture actors have been recruited from the ranks of all professions, but it remains for the Kalem Company to put out a novelty in the person of William J. Burns, the well-known detective. Mr. Burns not only played the leading part with Alice Joyce, but collaborated in writing the scenario, which is taken from actual experiences in detecting crime.

FIRST THREE-REEL RELIANCE

On March 5 the Reliance will present its first three-reel feature production, The Man from Outside, written by Tom Gallon. Oscar C. Apfel is responsible for the staging of the picture, with Irving Cummings in the two leading roles—twin brothers.

EDNA PAYNE AND ISABELLE LAMON.
In Lubin Picture, "The Higher Duty."

WITH THE FILM MEN

William Steiner of International Features, is on an extended trip through the West.

Willard Holcomb, a well-known newspaper man, has taken charge of the publicity department of Kinemacolor. William W. Hines moves over to Carnegie Lyceum in charge of the Balkan war pictures.

L. B. Carleton has left Universal.

As one close to P. A. Powers expressed it: "When you think Patrick Aloysius is down and out, you can be sure he has an 'ace in the hole,'" and Henkle was the ace.

Joseph Brandt has resigned from Universal to take charge of the Laemmle Film service in Chicago. Sincerely hope that the single salary is bigger than the two he has become accustomed to. Vale, Joe, and good luck.

From H. J. Streyckmaus comes the following news of the movements of the Mutual officers: J. R. Freuler is in New York, J. V. Ritchie is in Jacksonville, and H. E. Aitkin in Denver.

Joseph Farnham has developed a trick of holding the little finger of his left hand in a very ungraceful manner. This is due to the weight of a very handsome seal ring presented to him as a token of appreciation by some of his friends in the film business. L. W. McChesney is in charge of the advertising of the General Film Company. Mr. McChesney is a graduate of the Edison Company, where he was under the able tutelage of his father, who has for many years been connected with the company.

Much credit is due J. B. Clymer for the bright little sheet he is editing as the Gaumont Company's house organ. He has but one handicap, he says, and that is due to the fact that their producing plant is so far away that he can't have any of his leading women find pearls in oysters or have their automobiles burn up.

Watterson R. Rothaker, of Chicago, has been in New York for the past week. He intended to make a much longer stay, but Mrs. Rothaker, who accompanies him, could not leave the baby any longer. Baby Rothaker, by the way, is having a motion picture made every month to show her growth and the next picture is due on the 20th inst., hence the hurry to return.

F. J. B.

PUNCH CHANGES ITS POLICY

Beginning with the release of Thursday, March 6, the Punch Company will desert the field of slapstick comedy and produce nothing but high-class comedy-drama. The demand for refined comedy with a real plot and an interesting story is greater than ever, and seems to be growing continually. For this reason the Punch Company will bend all its efforts to helping to fill this demand, and the last release under its present form of production will be on Feb. 27, when Bobby's Bum Bomb and Tracked to Florida, which have already been announced, will appear according to schedule.

J. V. Ritchey, general manager of the Carlton motion picture laboratories, is now in Jacksonville, Fla., personally superintending the change in the nature of the Punch releases.

KEARTON AFRICAN PICTURES

Cherry Kearton, explorer, hunter and animal photographer, made his debut at the Playhouse on Monday with motion pictures of wild life in Africa. Colonel Roosevelt, who introduced him, has said of the pictures: "Never before has there been such a feat as that of Cherry Kearton, the portrayal of which we have witnessed, and, above all, no such feat as the portrayal itself." The pictures are under the management of Adolph Zukor.

GROUP OF NOTABLES AT LUBIN STUDIO.
Left to Right—Tom Jefferson, Tom McNaughton, Elgie Bowen, Miss Monroe, Christie MacDonald, Siegmund Lubin, Alice McNaughton, Alice Lloyd.

BALL IS BIG EVENT

Shrine Auditorium is Filled by Photoplayers and Their Admirers

LOS ANGELES (*Special*).—The fete introducing the great film colony of Southern California to the public of Los Angeles was held in Shrine Auditorium last Friday night, when the capacity of the building was taxed. In addition to members of the motion picture companies and picture "fans," many society people attended the ball, which was preceded by a pageant of machines, floats, riders, and acting animals, making a line more than a mile in length. The affair gave a substantial boost to the fund for the permanent home of the photoplayers.

The permanent organization of The Photoplayers has been effected with Fred Mace as president; Arthur Mackley, vice-president; George M. Melford, secretary; Charles Gyblyn, treasurer, and W. E. Wing, corresponding secretary. The charter has been received, and, with the applications in, the organization will have a membership of more than 325 within two weeks.

The studios have been held back by three days of rain, but brilliant sunshine has followed and the directors are rushing their products again. However, publicity men, as well as all others, have been too busy with the parade and ball to attend to the news end of the business. Therefore the lack of usual notes.

W. E. WING.

TO AMEND REGULATIONS.

ALBANY, N. Y. (*Special*).—Senator Robert Wagner, of New York city, introduced in the Senate, on Feb. 13, a bill to amend the General Business Law, relative to moving-picture booths.

In place of the present provision that such booths must be constructed of iron framework covered or lined with asbestos board, or with some equally strong and fire-resisting material, it substitutes a provision that they shall be constructed of concrete, brick, hollow tile or other approved fireproof material, or any approved fireproof framework covered with asbestos or some other approved fire-resisting material. It reduces from 7 to 6 feet the minimum height of such booths, and from 6 feet to 5 feet and 10 inches the minimum height of the doors; makes the present general specifications relative to framework and fireproof covering apply only to those not constructed of concrete brick, hollow tile or other approved material than asbestos; and permits the use of other metals than iron in the framework. It requires the booths to be insulated so as not to conduct electricity to any other portion of the building; that they must contain an approved fireproof box for the storage of films not on the machine; that films must be rewound and repaired either in the booth or some other fireproof enclosure; that all booths must be provided with a fireproof vent flue or opening in the roof or upper part of the side walls leading to the outdoor air, with a minimum cross-section area of fifty square inches; and that when in use a constant current of air must be kept passing through the vent at the rate of not less than thirty cubic feet per minute. Where practicable, booths may have a window opening directly on the outside of the building; but this is not to exempt the booth from the requirement for a vent flue. These provisions are not to apply to miniature machines where the maximum electric current used for the light is 350 watts.

G. W. HERRICK.

COMPANIES INCORPORATED

ALBANY, N. Y. (*Special*).—The American Motion Picture Company, of Buffalo, N. Y., having a capital of $1,000,000, was incorporated with the Secretary of State at Albany Feb. 13, for the purpose of engaging in the theatrical and motion picture business. The directors are Perry A. Little, George E. Hilfinger and Lewis Willet, 298 Main Street, Buffalo, N. Y.

The Yale Feature Film Company, of New York city, with a capital of $50,000, was also incorporated, Feb. 13, to deal generally in motion picture films. The directors are Charles A. Pryor, Frederick Fox and Frederick W. Smith, 1547 Broadway, New York city.

SUSTAINS "STANDEE" LAW

The legality of the so-called "standee" law was sustained by Chief Justice Franklin in a decision rendered in the New York Court of Special Sessions on Feb. 11. The ruling made by the Chief Justice was sustained by Justices Forker and Zeller, and under it Abraham Marks, owner of a motion picture theater at 159 Rivington Street, New York, was fined $100 for allowing visitors to stand in the aisles. The decision will form a precedent for about twenty other cases now awaiting action before the Court of Special Sessions. From now on, Fire Commissioner Johnson intends to see that the law is enforced.

INJUNCTION CONTINUED

The Appellate Division of the Supreme Court has ordered the continuance of the injunction restraining the Selig Company from selling, renting or exhibiting its production of The Count of Monte Cristo, which was held to be an infringement of James O'Neill's copyright version of the play, the film production of which is owned and controlled by the Famous Players Film Company. This action sustains the decision rendered in the lower court several weeks ago.

SCREEN CLUB DINNER

King Baggot is Honored at Function in Hotel Astor

The first public function of the Screen Club was held at the Hotel Astor on Tuesday evening Feb. 11, the occasion being a complimentary dinner by the members to King Baggot, its president and founder. The testimonial served the double purpose of welcoming Mr. Baggot into the ranks of the benedicts, and as a proper recognition of his indefatigable efforts in bringing the organization of the Screen Club to a successful consummation. More than two hundred members and their wives, sweethearts and women friends were seated about the board when John Bunny, toastmaster, announced that festivities were about to begin, and heartily welcomed the gathered throng. The menus were a novel idea, a three-foot strip of film printed in gold and neatly bound together with ribbon of various colors.

Good fellowship pervaded the gathering and many witty speeches were interspersed between the courses. The principal speakers of the evening, besides the toastmaster, being the guest of honor, King Baggot: Francis X. Bushman, Florence Turner, Carl Laemmle, Arthur V. Johnson, Herbert Brenon, Calder Johnstone, George Blaisdell, William Robert Daly, Arthur Blinkhorn, Billy Quirk, Joseph W. Farnham, and Matt B. Snyder.

The big surprise was the presentation of a magnificent chest of silver to King Baggot and his bride, and Arthur Johnson's original presentation speech. By the bye, Arthur was also the principal impromptu entertainer.

Among the others present were: Mr. and Mrs. C. A. Willat, Mr. and Mrs. C. Jay Williams, Mr. and Mrs. Tefft Johnson, Charlotte Townsend, John B. Clymer, Mr. and Mrs. Harry R. Raver, Mr. and Mrs. Joseph Miles, M. H. Taylor, H. A. Fitzgerald, F. D. Halliday, Mr. and Mrs. Jacob H. Gerhardt, Mr. and Mrs. Robert Ferguson, Edward Barry, Leah Baird, Mrs. Manson, Dr. William J. Ivory, Jack Manion, George Fairman, Mr. and Mrs. Charles Handworth, Jay Hunt, Joseph P. Collins, Mr. and Mrs. Edward Mack, Lawrence Trimble, William E. Shay, F. J. Carroll Owen Moore, Mary Pickford, Julius Stern, Mrs. and Miss Herschfield, A. W. Hale, Mr. and Mrs. J. F. Halliday, Lee Beggs, Mr. and Mrs. Jack Cohn, Mr. and Mrs. Al. Lichtman, Joe Brandt, George Loan Tucker, Gene Gauntier, Mr. and Mrs. Edward Thomas, T. Hayes Hunter, Mr. and Mrs. Edward Rockman, Mr. and Mrs. Lawrence B. McGill, Gertrude Shipman, Mabelle Trunelle, Mr. and Mrs. Charles Chapman, William Humphries, Herbert Prior, Paul Scardon, William Shea, Mr. and Mrs. George Terwilliger, Mr. and Mrs. Hopp Hadley, Herbert Street, Edgena De Lespine, Mr. and Mrs. Oscar Apfel, Hector Dion, Mr. and Mrs. William Bechtel, Mr. and Mrs. Al. McGovern, H. C. Levine, Mr. and Mrs. Darwin Karr, E. H. Hansman, R. R. Neil, Mr. and Mrs. Robert Gamble, Mr. and Mrs. Andrew Gamble, Mr. and Mrs. Pierce Kingsley, Robert Pickens, S. M. Spedon, Dixie Ratier, W. P. Milligan, Tracy Lewis, Mildred Thompson, Agnes E. Cobb, Mr. and Mrs. George Blaisdell, Mr. and Mrs. Harry Morey, Earl Williams, Bert Ennis, Mr. and Mrs. George Byron Totten, Mr. and Mrs. J. F. Morey, Mr. and Mrs. Abe Warner, K. W. Linn, Bert Adler, Worthy Butts, May Kenney, George Chapman, J. Parker Read, Jr., Ad Kessel, and W. S. Milliken.

PROFESSORS INDORSE PICTURES

Germany is trying moving pictures in her schools, and the instructors are coming to the conclusion that the celluloid film will prove a most valuable as well as popular medium of education. Extracts from expressions of opinion as to the value of the kinematograph, from leading educational authorities in the Fatherland, are quoted:

Director Johannesson, of the Fourteenth Realschule of Berlin, says: "I have had good success in teaching by means of the kinematograph, especially in regard to natural science."

Professor Matzdorff, of the Fifth Realschule, says: "For teaching natural history, as, for instance, zoology and technology, kinematography would not be inappropriate if accompanied by suitable instruction."

Professor Koch, director of the Leibnitz Gymnasium, says: "Kinematography may be used for illustration in almost every branch. Every institution should possess its own apparatus, and this should be handled by an expert. As long as these conditions cannot be fulfilled, lectures in a picture theater offer a good substitute."

SURPRISE FOR EDISON

Thomas A. Edison received hundreds of congratulatory telegrams, cablegrams and letters on Feb. 11, the sixty-sixth anniversary of his birth. Mr. Edison said he never felt better in his life and spent the day in his laboratory in West Orange, N. J., as usual. A surprise that thoroughly pleased the inventor was furnished by some 6,000 of his employes who appeared with blue buttons in their coat lapels bearing the numerals "66" in gold. In the evening Mr. Edison attended a family dinner given in his honor by Mrs. Edison.

MRS. MARSTON IN PICTURES

After an absence of twelve years from the amusement field, Mrs. Lawrence Marston, wife of the Thanhouser director, is appearing in Thanhouser films. Her debut in pictures was made in Good Morning, Judge, a film directed by her husband.

"IDENTICAL IDENTITIES."
Essanay Film to Be Released Feb. 21.

PRESS CRITICISED

Indiana Exhibitors' League Objects to Report of Film Explosions

The attitude of the press toward moving pictures was severely criticized at a meeting of the Indiana Motion Picture Exhibitors' League in the Hotel Washington, Indianapolis, last week. Through the president of the League, J. M. Rhodes, the following statement was issued:

"1. Wherever a report of a film fire was given, it has been accompanied by the statement 'Film explodes,' 'many hurt,' etc. It is an undeniable fact that a moving-picture film is not explosive. They are inflammable, and, as such, are required by the Interstate Commerce Commission to be handled in transportation the same as other inflammable articles. The fact that the labels prescribed by the Interstate Commerce Commission are of such a nature to cover both explosive and inflammable articles, has, in certain cases, been the result of this erroneous idea that a motion-picture film is explosive.

"2. It has been the prevailing custom to give more prominence to film fires than fires of other natures. Recently a certain New York publication came out with very large headlines announcing a film fire, with two killed (who were actually trampled in the crowd on the exterior of the theater); and almost directly underneath this article there appeared, in very small headlines, the account of a hotel fire where six were killed. We only want actual facts published in an unexaggerated way.

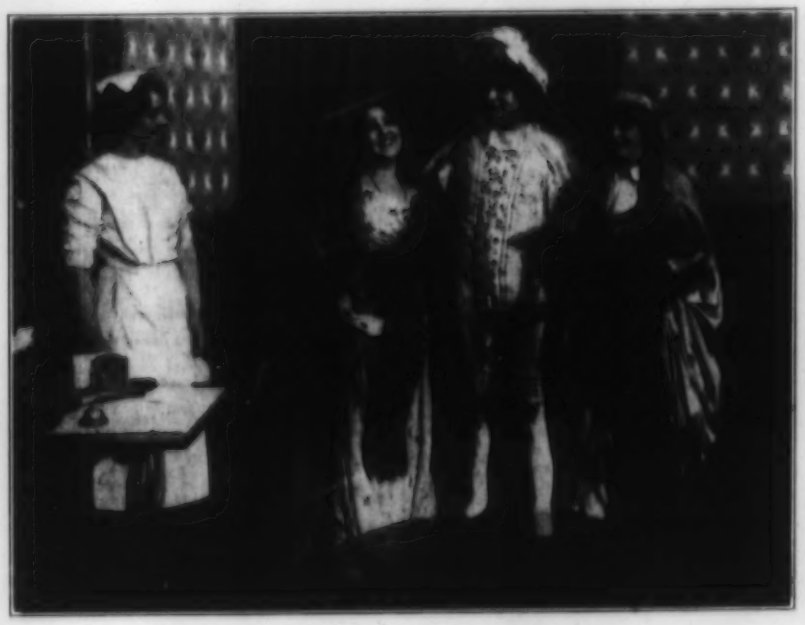
"3. A great deal of agitation has resulted from these enlarged reports, so that certain legislative bodies are considering the advisability of passing very drastic laws to curb an evil which does not exist.

"The situation that actually exists in, we might say, ninety-eight per cent. of the Indiana motion-picture theaters is that all films and picture machines are contained and used in fireproof operating booths. They have ample aisle facilities, as well as rear and front exits; and out of this ninety-eight per cent. of the Indiana picture theaters, any crowd that can be gathered in any of the theaters can be dispersed in an orderly and safe manner within three minutes. Consequently, should any emergency arise we feel that the safety of life is amply guarded.

"4. We maintain that the laws now in existence amply provide for the discontinuance and prosecution of any moving-picture theater showing objectionable, obscene or immoral pictures; and therefore we, as business men who have the success of our business at stake, cannot afford to take any chances on showing anything but what is proper for the public at large to see. Therefore, we see no necessity for creating a censorship on films, especially when all films have been passed by the National Board of Censorship. In support of our position in this matter, we respectfully refer you to the decision of Mayor Gaynor, of New York, on this same subject.

"5. We are of the opinion that the personnel of the proprietors of moving-picture shows is on a much higher standard than when the business had its start; also that there has been a very marked improvement in the quality of the pictures, resulting in people of the highest class becoming regular patrons of our places of business. So, therefore, if we have commanded the support and respect of the best class of people, then we are entitled to the same respect and support of the newspapers.

"6. In conclusion we take pleasure in saying that at any time we will be glad to give the press any facts or news pertaining to our business, and in return ask that you grant us the consideration due us of publishing facts without elaboration or distortion."



"KEEPING UP WITH HURBY."
Scene from Kinemacolor Comedy.

NEW KINEMACOLOR WAR REELS

An entirely new Balkan War programme is being offered by the Kinemacolor Company at the Carnegie Lyceum, where The Making of the Panama Canal and Actual Scenes of the Balkan War in Kinemacolor have been playing to exceptionally good houses for the past two months. There are four new reels and the titles include: Panorama of Salonica, from the Gulf; Greek Cavalry and Artillery Horses at Salonica; Entry of Salonica by H. M. the King of Greece; Greek Flag Flying Over the Turkish Fortress, Salonica; Greek Troops Leaving Salonica for Monastir; Transport of Turkish Prisoners; Troops En Route for Prevesa; Commander-in-Chief and Staff on Board Ship; Landing Horses at Prevesa; Philippedia Under Martial Law; Officers Directing Fire of Artillery Below; Camp Scenes; The "Bulgarian Trot"; Army Dentists and Surgeons at Work; Tending the Wounded; Mending a Pontoon Bridge Over the Maritza River; Colonel Lyoni Kostics and Servian Officers; A Turkish Sortie; Greek Camp Outside Florina; Entry of Greek Troops Into Florina; Turkish Refugees Returning to Their Villages; Turkish Prisoners Burying Their Dead Comrades; Dumb Martyrs of the War; Spoils of the War; The Crown Prince of Greece, Prince George and General Dangleese and Staff; Conveying Bulgarian Troops from Salonica to Dedeagatch by Hellenic Cargo Steamers; Poet Matchuka Haranguing Greek Wounded; Greek Man-o'-

T. J. CARRIGAN,
Again a member of the Selig Company.

War Bombarding the Turkish Troops on the Mountains of Khios Island.

"THE MIRACLE" AT PARK

The Miracle was given its first public presentation in America by A. H. Woods and the Messrs Aborn at the Park Theater on Monday night. The showing of the motion picture spectacle was accompanied by music by the Russian Symphony Orchestra of seventy-five pieces, under the direction of Modest Altschuler, and a vested choir of 150 voices. Dr. Karl Volmoller wrote the scenario of Max Reinhardt's spectacle and Englebert Humperdinck the music.

BENEFIT FOR FIRE VICTIMS

At a benefit given in New Rochelle last week for Thanhouser employes who had suffered severe losses in the recent fire John Bunny, the Vitagraph star, headlined. Other players secured by Bert Adler for the programme were Pearl White, of the Crystal, and Gertrude Robinson, of the Reliance, assisted by Elsie Balfour and Walter Robinson. Harry Benham and Mignon Anderson in a pianologue, David Thompson in a monologue, Demetrio Mitsorats in operatic selections, and the Kid and Kidlet in a "sister act" were the Thanhouser contributions. Players from almost every studio in Greater New York were in the audience and a tidy sum was realized for the fire sufferers.

ADDITION TO STAFF

E. S. MacDonald and E. R. Powell are two recent additions to the executive staff of the Kinemacolor Company. Mr. MacDonald, formery credit man for Spencer Kellogg & Sons, is working out the details of certain improvements in the routine work of the company, especially in the shipping department. Mr. Powell, who was formerly in the banking business in Buffalo, where he gained much reputation as a system man, will have charge of the film service department.

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

BEAU BRUMMELL

A CORNER IN CROOKS—Comedy — **Monday, Feb. 17**

Two "Weary Willies," by a neat trick, arrest themselves, collect the reward for their capture and leave town with forty dollars in their inside pockets.

JUST SHOW PEOPLE—Stage Drama — **Tuesday, Feb. 18**

Their real performance on the stage of a near tragedy is applauded as a mimic play. It is happily averted, when the truth becomes manifest to the enraged husband.

BEAU BRUMMELL—Drama — **Wednesday, Feb. 19**

The most fashionable man in all history. An associate of royalty! Through prodigacy he ends his days a subject of their charity.

MR. FORD'S TEMPER } Comedy and
VIEWS OF IRELAND } Educational — **Thursday, Feb. 20**

Ford's uncontrollable temper brings him and his wife into disrepute. A funny incident leads to his reform, and the happiness of his wife. Views of the beauty spots of Ireland. Gems of nature.

CINDERELLA'S SLIPPER—Comedy-Drama — **Friday, Feb. 21**

If she hadn't lost her slipper she never would have found her erstwhile lover and he would never have met his old sweetheart. The old story told anew.

THE LOCKET—Comedy — **Saturday, Feb. 22**

By a perfectly natural mistake, a woman puts her locket in a man's pocket. It is found there by his wife. She leaves him. He is arrested as a pickpocket and then everything is explained.

NEXT WEEK—SIX A WEEK

SUSPICIOUS HENRY } Two Comedies FOUR DAYS }	Monday, February 24
WHEN THE DESERT WAS KIND—Western	Tuesday, February 25
THE FINAL JUSTICE—At Last	Wednesday, February 26
TIM GROGAN'S FOUNDLING—Lucky Find	Thursday, February 27
THE OLD GUARD } Two GOVERNOR WILSON } Leaders	Friday, February 28
UNDER THE MAKE-UP—Stage Drama	Saturday, March 1

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject. Order from your Exchange, or direct from us.

Special Release, PICKWICK PAPERS, in Two Parts, from Charles Dickens' Book. Released Friday, February 28th, 1913.

ONE AND THREE-SHEET POSTERS OF ALL VITAGRAPH RELEASES

REVIEWS OF LICENSED FILMS

The Electrotyping Process (C. G. P. C., Feb. 11).—Another of the C. G. P. C. educational half-reel films illustrating in an interesting manner the method of plating with a thin layer of copper. To accomplish this, a solution of copper sulphate is charged with electricity. It is the method used by printers, and in this picture an experiment is conducted, showing the making of a copper plate of artistic value. The various steps of the process are demonstrated clearly. The picture should prove of value in the school as well as in the theater. G.

The Salt Industry (C. G. P. C., Feb. 11).—In some parts of Sicily the production of salt is one of the main industries, though it is conducted in a laborious and antiquated method. By running the sea water into large shallow ponds and then allowing the water to slowly evaporate the crude salt is secured. This is afterward broken up by hand and loaded onto small craft to be distributed. The photography is good, and the film is quite interesting, taking it in connection with The Electrotyping Process, the other subject on the same reel. G.

The City of San Francisco (Edison, Feb. 11).—This release is a keen disappointment, coming as it does from the Edison Company. The photography, as a whole, is exceedingly poor and obscure. The famous Sutro baths which are known the world over, are about the only interesting features of the film. We are shown interior views of the baths with the hundreds of bathers and spectators. Those views relating to the selecting of the site and turning the first shovel full of earth for the Japanese exhibit at the exposition are of little interest for one who has seen the recent Pathe Weekly bills. This subject has been dealt with quite extensively. Though the pictures are fairly complete and comprehensive, the bad photography destroys their value. J. Searle Dawley is the director. G.

Odd Knots (Essanay, Feb. 11).—One's sense of humor cannot help but be touched by the unmatched balderdash found in this farce. Not that it is extraordinary in plot. It is the capable work of the players and particularly E. H. Calvert, in the role of Knott that lends the charm of fun. Mr. Calvert, quite a character, departs for sea. His young bride, believing him lost, is about to marry again when he returns to rout the intruders and reclaim the little woman. Ruth Bennessy plays the wife, John Steppling is humorous as a traveling man, and the groom, Augustus Carney, plays a minor role. G.

The Belle of North Wales (Kalem, Feb. 12).—It would be quite unnecessary to announce the fact, after one has witnessed this picture, that the Kalem Company had not produced it. Their reason for taking over the film from the B. and C. Company of London (the producers) is best known to themselves, but suffice it to say that aside from the picturesque scenery of some of the scenes, the piece lacks in almost everything that makes for a good photodrama. Never is the spectator allowed the opportunity of securing a close view of the various characters; every scene is acted out so far from the camera that the characters are continually confused in the spectator's mind. There is practically no story worth while as a foundation for the play; what there is has been so thoroughly smothered under a crude script that it is not discernible. The Belle of the North Wales plights her love to a farmer lad. Honorable Percy in his auto visits the country and for a time engages the attention of the girl to the discomfiture of the young lover. Percy, however, is later rescued by the young farmer from the clutches of tramps and in gratitude leaves the girl to the man who really wants her. G.

Orange Growing (Lubin, Feb. 13).—On the same reel with the comedy The Rest Cure, the scenes illustrating the growth and packing of oranges prove interesting as an educational feature. Particularly good are those scenes showing the orange blossoms and the gradual development of the fruit. Then there is the gathering, basking, drying, and the packing. Ox teams are used to carry the fruit from the orchard to the wrapping and boxing house, and from there to the shipping station. G.

The Rest Cure (Lubin, Feb. 13).—It is amusing, and at times uproariously funny. The idea for the farce fails to suggest any other picture we have seen for some time—it is unique besides being well developed. The girls, daughters of Mrs. Hampton, are delightfully pretty, which is the principal thing necessary to the success of their roles. Jack Ridgway plays the doctor unassumingly—a fact that is to be commended—and Roy McKee, George Reehm, and Ben Walker are cast as the boys who seek the rest cure and, all unlooked for, wives. Miss Healy takes the part of the maid acceptably. The mother writes to her friend the doctor that everything is gone, except the house, and with expensive girls on her hands she is at a loss to know what to do. The doctor suggests that she open a rest cure sanitorium. This she does, and the three patients he sends her prove very accentable as sons-in-law. She, the mother, is wooed and won by the doctor. G.

A Father's Lesson (Biograph, Feb. 13).—Few companies seem disposed to handle plots that have to do with drunkenness and brutality, perhaps for the reason that they are subjects which require the most delicate kind of treatment. But that it can be done and done safely and thoroughly and made immensely effective, combining a moral lesson with a great big melodramatic situation, is demonstrated absolutely in the Biograph release A Father's Lesson. The father is a drunkard and the producer and author do not use gloves in depicting him as such. Why should they? His lesson, or cure, we should say, looms up all the more vigorously. Alternately, the household was one of love or fear, according to the condition of the father when he returned from work. The saloon was the keynote. Of an evening the wife is called away to attend a sick neighbor and he refuses to take care of the children. His carelessness and brutality give birth to almost a tragedy. In play among the two children, one is locked in the big chest while the father sleeps and sets the table afire with his lighted pipe. He refuses to listen to the cries of the other child until almost forced to. The narrow escape, both of his home and the child, furnishes the lesson which we believe he will not forget in some time. The plot is superbly worked out with a climax that grips in its suspense. The photography is up to the usual high standard of the Biograph Company. There is nothing objectionable, nothing but what could be digested by even a child possessed of a normal mind. G.

Unmasked By a Kanaka (Melies, Feb. 13).—Probably few people know exactly what a Kanaka is. Kanaka is a title applied to the native of the South Sea Islands, and principally Tihiti and Hawaiian Islands; this that the ordinary spectator may not go wrong in spotting the unmasker in his photoplay. Indeed, it is quite hard to spot anything of merit in the play itself—a romance it is called—though there is a wealth of beautiful settings characteristic of the country. The photography is not the best. The plot is crude in its construction. At times when the spectator is supposed to be deep in remorse and sympathy for the cast off Kanaka girl and the bodoing of the girl and her parents, he is inclined to titter with amusement, and when the dusky woman enters at the last, awkwardly carrying a baby of questionable parentage, he laughs outright. Now, this is not due especially to the poor acting, but rather to the method adopted to bring about the situations and the directing. It was, for instance, unnecessary to introduce this baby that appears grotesque in the arms of the woman. The spectator was well aware of the poor woman's condition without accentuating it. The scene of the rescue of the heroine from drowning is a farce. The characters are poorly introduced, and the action is carried along in a slipshod manner. Occasionally it is almost impossible to keep the thread of the story. The planter desires to marry the girl against her wishes. He manages to fake himself off as the rescuer of the girl, and in this way secure her consent. In the end he is unmasked by the brother of the girl he has wronged, and the true hero politely takes over the heroine whom he has learned to love during a lapse in the action. G.

The Clutch of Conscience (Pathe, Feb. 13).—It is only a pity that his conscience—the conscience of this man who had robbed brutally right and left—did not come to life earlier. He was a bad man through and through and there is just a slight doubt on the part of the spectator, after all, of whether he was thoroughly regenerated at the meeting with his long lost sister. Really, we feel little sympathy for the man and that fault—for a fault it is—is up to the author indirectly and the director directly. Surely the author does not hope to interest the spectator in his play purely by means of the incident. Bad men can and have been used successfully as the heroes of a story or play, but these bad men must be made agreeable sort of personages—the sympathy of the spectator must never be lost for them. As soon as this is done the interest begins to lag, as it does here, and the spectator passes it all up with the thought that the man received what was rightfully coming to him, when he is shot to death. This failure to direct the sympathies aright is the most grievous fault of the piece. The action is fair and the photography is good. This man is brought to a sense of his true condition on coming face to face with his sister, the husband of the man he has robbed, after years of separation. Why the mere meeting of the sister should work such a cure we are at a loss to know. The acting is acceptable. G.

Across the Great Divide (Essanay, Feb. 13).—Arthur Mackley is never lacking in that something which sets him far up in the roster of the truly great photoplayers. While Mr. Mackley's opportunities are limited here—only once do we get a close view of his expressive face—his personality permeates the entire play and in one scene, where he realizes the loss of his wife, the restrained emotion which he displays is splendid. The play is exceptionally well written; the idea of commencing two lines of circumstances and carrying them along until they meet at the end in a final climax is a difficult task, but one that has been effectively accomplished in the present case. The purpose of the piece is to show the inherent goodness in every human soul. Those two desert tramps have held up and robbed the mail carrier, but delay their get-away to care for, what they presume to be, a dead mother and a deserted child. While performing this task they are overtaken and captured, but evidently care little, convinced that they have performed a human kindness. Though the law must take its course, the father, who was absent at the time locating water, appreciates their efforts and assures the sheriff that the men can't be all bad, with the hope that their punishment will be ameliorated. Bessie Sankey plays the wife and True Boardman the husband. G.

A Trap to Catch a Burglar (Vitagraph, Feb. 10).—It is a funny predicament for a self-respecting citizen to find himself in. Hughie Mack plays this self-respecting citizen, Joseph Miniver, without the apparent self-consciousness that has marked his efforts, somewhat, during the past. Flora Finch, enacting the role of Della O'Flannagan, the suffragette apostle, is immeasurably humorous with her outlandish mannerisms and facial contortions. Kathe Price, as the wife of Miniver, carries off her share of the farce more than acceptably. The self-respecting citizen declares that women should not vote; that they are not the equals of men for the reason that they have no inventive genius. He returns home one night to find himself tangled up in the inventive genius of the cook, maid or what not, and when he finally extricates himself he fires the cook whether or no she has inventive genius. There are numerous laughs throughout the piece. G.

Pierre of the North (Selig, Feb. 10).—Hobart Bosworth gives us a rather fresh interpretation of the French-Canadian trapper and when we say fresh interpretation, we mean to imply everything that goes with it. It is Hobart Bosworth first, second and last in summing up the real value of this dramatic photo sketch. He has made this Pierre distinctive and interesting, in spite of his evil ways. The drama, as a proficient composition, is hardly what it might be. The characters are always more or less confused in our minds and the continuity is poor. Why the innocent brother of Pierre should be made to suffer is something which the spectator cannot understand. Pierre meets his just fate in rather an odd way. The method of culmination is the best virtue of the story. Dorothy Davenport plays the girl who Pierre loves and carries away to his lodge. Herbert Rawlinson enacts the role of the trapper and the lover who comes to her rescue. Some of the

settings are not a little picturesque and the addition of the last scene, if properly understood, adds considerably to the general effect. G.

Down on the Rio Grande (Lubin, Feb. 10).—Down on the Rio Grande live Bob and May, happy in each other's love. Captain Magee enters into the story as the ill fated suitor of the girl and he goes away with bitterness in his heart towards Bob. Through a chain of circumstances, the occasion arises when by a word he can send Bob to death or save him, and being a pretty fair sort of a fellow, he decides to save him. Bob has acted just a little nasty towards this particular gentleman, but realizes his mistake and seeks pardon. The producer has caught the spirit and atmosphere of the piece perfectly. Suspense is a feature of the big situation and it is a big situation, speaking in the melodramatic sense of the word. While giving cause for the action, the author has guarded against making his story involved with useless incident. W. Duillson assumes the part of the captain; Edwin Carewe, the young ranchman, Bob; L. C. Phillips the father and Edna Payne the daughter. G.

The Buckskin Coat (Kalem, Feb. 10).—George H. Melford tries hard enough to look villainous, almost too hard at those times when the camera is brought to a close focus. Occasionally he is impressive, but seldom is he natural; he has over-acted his role far too much. William H. West makes a superb Indian relative to appearance and his acting is acceptable, being restrained and sincere. Marin Sais, as the young wife, does her part in a pleasing way. Jealousy is the motive of the piece. To what extent a jealous, rejected suitor will go to gain revenge is hard to realize until we see some photoplays. A man who acted as this renegade does, would seem, deserves a severer punishment than was given to him. The moral tone of the piece is not of the highest. Through a subterfuge, he has induced the other man's wife to accompany him to the Indian's camp where he declares that she will never return to her husband again. This morbid revenge is the theme of the picture. The husband finds the girl through the assistance of a jealous squaw and when about to shoot him down is prevented by the Indian chief, who vindicates his tribe by turning the man out. The plot is fairly well developed with several strong situations. G.

Barry's Breaking In (Edison, Feb. 10).—Barry O'Moore as Barry, the idle rich youth, climbs another round in the triumphant ladder which he has been scaling for some time now. His acting is not alone clever, but full of feeling. Those supporting are Marc MacDermott as Barry, Sr., Charles Ogle as Bennet, a rich inventor, and Bessie Learn as the inventor's daughter. The story is consistent, strong in its simplicity, with a good moral attached. It is put on in a capable fashion with acting of the best throughout. When the explosion occurs, there is a question in the spectator's mind as to whether it is unprepared or whether the factory help caused it purposely to test the metal of young Barry—and the query remains unanswered. James Oppenheim is the author and Ashley Miller the director. The father of young Barry is hard put to know how to make his son of some use in the world. He sends him with a note to Bennett asking his assistance. While at the house Barry meets the inventor's daughter and by observation of this meeting, the inventor sees a way out. He awaits the time when the boy asks for the girl's hand and then informs the boy that he must show his capacity for work. The boy, put to the test in this fashion, proves in the end his real metal. G.

Oh, What a Boob (Biograph, Feb. 10).—Again we have this splendid comedian with us in a role well suited to him. For our own amusement we have seen too little of him of late. There is a definite idea in the farce treated in a clever way. The boob is in love with a girl, but has not the courage of declaring that love in the girl's presence. He writes a letter stating that he is to end his life, but before it can be delivered a tramp accosts him and takes the letter and nearly everything else the young boob owns. The tramp is run down by an auto, the letter is hurriedly delivered to the girl by the owner of the machine, and the girl, believing that her lover has carried out his intentions, rushes to the scene of the accident. Her amazement is followed by joy when the right man appears and the boob, in the excitement, declares the love that had remained unspoken. G.

The Press Gang (Biograph, Feb. 10).—There is a vast improvement in this comedy over the many half-reel Biograph products of the past. The farcical vein is distinct, and the fun is there with an extra good laugh at the finish. The young city chap comes to the farm house to ask the old father for the hand of his daughter. The father has a natural antipathy for all city boys, and to rid himself of this one, sets him to work at the wood pile to show the stuff that is in him. The young fellow wants the girl, but cannot see why he should be made to work for her as did Jacob of old for his spouses. Fortune, however, suggests and aids him in his task. In searching for a chicken thief he comes upon a crowd of tramps. Posing as the sheriff, with a double barrel shotgun to back up his authority, he forces the men to do the work that was originally set out for him. The father, when shown the results, is convinced of the young fellow's worth. G.

The Joke Wasn't on Ben Bolt (Vitagraph, Feb. 8).—In other hands than those of the Vitagraph, this farce-comedy might experience a woeful fate, for the very essence of the thing is ridiculous, absurd throughout. The director has cast the piece aright—an important feature—and he has directed it so that what is impossible seems humorously probable. The actors, Charles Eldridge, Robert McWade, Charles Edwards, and Edward See, have made delicionsly funny characters out of every role. The photography is Vitagraph photography at its best. Ben Bolt's friends seek to make a fool out of him. Captain Bowser, adorned as a fortune teller, induces Ben Bolt to visit his mystic parlor. In a letter of the Captain Kidd type, the friends unintentionally direct Ben to a treasure in the sand. The laugh is on the friends, but Ben generously shares his good fortune with them, and then the laugh is all around. G.

The Peace Council (Pathe, Feb. 8).—If one delights in witnessing a child at play, in attempts to mimic the manners and doings of its elders—if one can see beauty in a child who is devoid of that precociousness which is usual to some, then it is more than possible that this picture will fasten itself in that one's attention as a charming, pleasing incident. In spite of the lack of plausibility in some of the incidents and the idealizing of the Indians in matters of costuming, the picture possesses artistic points which far overshadow the defects. It is hardly probable that a child could start a fire in the manner that is depicted here—that of rubbing a stick on a log. One who has attempted such a feat knows that it is a task for a matured person and then a hard one. And one is also made to wonder at the ability of the Indian child to talk English. But these and other small items can well be overlooked in reckoning the value of the picture as a whole. The father of the little girl in his search for the child comes across the Indian father in quest of the Indian child. Through a misunderstanding, they quarrel, but when the children are found together in intimate association, anger is forgotten and the pipe of peace is smoked in the council. G.

The Miser (Lubin, Feb. 8).—It is only in the treatment of this theme that we find something worthy of condemnation. The subject matter has been hashed over in one way and another until it would seem almost impossible that an unconventional twist could be given to it. Yet, overlooking a few weaknesses in the plot, the picture will make a strong appeal to the average spectator. The pathos of the scene in the old father's studio when he fondly handles the relics of his boy's childhood is unmistakable. John H. Smiley enacts this role of the father with the result mentioned. The only criticism that might be offered is that his make-up was overdone. Edwin Carew plays the son in a way that adds much to the picture's interest. Ernestine Morley plays the girl and Isabelle Lamon her sister. Buster Johnson is seen as the child. Thomas Alkin plays the jealous lover. The rich old man has plans for his son hardly in accord with his son's desires. When the discovery is made that the son is in love with a poor girl, the father makes him choose between himself and the girl, and of course the son follows the course of true love. The father seemed a hard, nettled old man in these dealings with the son, and we are somewhat surprised to find him, later, tenderly going over the effects of his son; at first we thought it was his money he was handling. To make his character consistent, the sentimental side of the father should have been shown earlier in the picture. The son's presence in the father's house spoke little good for him as his intentions were robbery. Misfortune was his, only in that he couldn't find work; rather would we have preferred a more justifiable excuse for the act which he contemplated. It is in the development of the characters and projecting a reason for action that the author has showed his greatest weakness. G.

The Weapon (Vitagraph, Feb. 13).—Yes, there are some slight hitches in the substance of the plot and the premises are weak for a Vitagraph photoplay. These fathers who object to their daughters and sons marrying a certain person without a reasonable, or, at least, an obvious excuse, are so painfully common that one is made to marvel at the Vitagraph's silo in this respect. Who or what the father is we are not told aside from the fact that he has many jewels and gloats over them continually in the presence of the man he hopes to marry to his daughter. Perhaps he is a diamond merchant, and perhaps the young friend that follows him hither and thither is a buyer, but that is only a guess; and guessing is a bad thing when one is attempting to give the play coherence. Maurice Costello as Darrell Young is in love, against the wishes of the father, played by Charles Eldridge, with Dorothy, and he writes her to meet him at the library window at ten, to elope. Now the butler covets the jewels of the old man and to gain possession of them slays him while in the library. The blame is put upon the young lover because of the testimony of the maid, who has seen the boy previously threaten the victim. Dorothy, hearing the evidence, falls in a faint and is caught in the arms of the butler, whose knife cuts her in the back. She immediately recovers and tells the authorities about it, and the butler is apprehended and the innocent suspect exonerated. Through the careful planning of scenes and the capable acting there are moments of intensity. But the plot is unsatisfactory; motives are lacking and one character at least, that of young Lewis, the would-be suitor, is taken up and without being completed or given a proper exit. G.

Bill's Birthday Present (Selig, Feb. 13).—Again we have William Duncan in a highly amusing comedy, a comedy that is a real farcical screen comedy, aside from Mr. Duncan and his choice drollery. The action leads right to the point without a hitch in its continuity; the by-play, clever of itself, never detracts from the main idea. Myrtle Stedman as the girl who receives the odd present, judging from her past efforts and the work here, is a comedienne of rare qualities, with an added grace of beauty to her abilities on the screen. Bill (Mr. Duncan) in love with the girl, is invited along with the other boys of the ranch, to attend her birthday party. Now, Bill desires to make himself strong in the girl's affections by giving her a present, so he hies himself to the distant store where he purchases a beautiful pair of silk slippers. He pens a note to attach to the box, but thoughtlessly leaves the box unattended for a time. One of the boys discovers his treasure and exchanges the slippers for a pair of old boots. The girl gets the boots, and Bill gets a thump on the head. Fortune, though, proves kind to Bill in the end; Bill saves the girl from the burning barn, and the friend confesses his trick, the girl forgives, the heartsick lover is made whole, and his sore head is healed by kisses. The burning of the barn appears rather as a forced coincidence. Some other means should have been provided to give Bill a chance to right himself, if the author hoped to make the action truly logical. But there, few comedies have logic to any great extent. It is funny, and that is enough. G.

The Three Queens (Essanay, Feb. 14).—Another dream picture. In spite of his wife and two children, the husband has a weakness for cards and gambling. Finally he dreams that, while away enjoying himself, one of his children dies and his wife commits suicide in her sorrow. On awakening, the horrible lure of cards again gets him. He goes to the club and again joins a little game. He draws three queens and the faces of the cards change to those of his wife and children. So he renounces cards forever. The reformation might have been brought about in a more logical way. Frank Dayton's acting of the father is far better than the photoplay story. S.

The Man Higher Up (Vitagraph, Feb 14).—An old idea has been given new twists and developed into an amusing police travesty. Captain Bunn and Patrolman Mackay are both suitors for the widow's hand. The "copper" hires a bobo to break into the widow's house, intending to play the hero in capturing him. But Bunn arrives in the nick of time, orders Mackay to remain on guard outside and arrests the shivering bobo himself. His heroism wins the widow, but Mackay hires the bobo again to lure the captain to an apartment house roof on his wedding day. They lock him out on the roof and leave opera glasses for him to watch the passing wedding procession, for Mackay has convinced the widow of Bunn's infidelity. But a yeggman climbs to the roof, opens the door, releases the irate captain and is himself captured. Bunn races his prisoner to the church in an automobile. He explains things to the widow and orders Mackay to take the prisoner to jail. So Bunn himself heads the march up the church aisle with the widow. John Bunny is the captain and Hughey Mack is his rival, the patrolman. They divide comedy honors. Mrs. Kate Price is excellent as the widow. Where the action takes place in the night, the interiors are properly darkened, but the street scenes are not shaded and appear like broad daylight. S.

Trixie and the Press Agent (Kalem, Feb. 14).—Trixie Blossom, a stage star, arranges a bit of publicity with her press agent. According to the plan, there is to be a fake robbery of a valuable rope of pearls. In taking the jewels, the press agent wanders into the wrong room and is captured. Meanwhile real crooks steal the pearls. They are captured and things are finally explained. A rather dull half-reel farce. Ruth Roland is Trixie. S.

The Doctor's Photograph (Edison, Feb. 14).—Another crook drama, interestingly done. A young doctor saves the life of a burglar's baby. Later the physician is visiting his sweetheart in the country at the same time that the burglar is "crooking" in the neighborhood. He breaks in and finds the doctor's photograph. He is surprised and captured by the young physician, released on promise to reform and makes good on becoming his benefactor's chauffeur. Herbert Prior as the doctor, Mabel Trunnelle as his sweetheart, and Charles Ogle as the burglar handle their roles well. The picture is directed by Walter Edwin. S.

BIOGRAPH FILMS

Trade Mark Trade Mark

Released February 17th, 1913

Drink's Lure

Fate Prevents a Downfall and Removes Temptation

Jim Anderson was more weak than intentionally bad. Salvation Anne, however, at last aroused his pride by her constant kindness to his family. He promised to stand by the good, but temptation proved too much for him. He left his wife in the care of the Salvation Army, but a force of circumstances brought them together again, placing him out of temptation's reach.

Approximate Length, 1,005 feet

Released February 20th, 1913

There Were Hobos Three

A Travelogue Comedy, with Scenes Laid on Mount Lowe, California

Three hobos see an "ad" in the newspaper in which it is stated that there are positions open at the Mountain Inn for two young men—one to act as a life saver on the lake in the mountains, the other as a guide. They apply and two land the jobs, but the third hobo—the Patsy of the trio—gets left, until after a deal of persuasion, the hotel manager engages him to play the part of an echo in the hills. The poor echo's lot is a dull one until chance makes him the hero of the party.

Approximate Length, 529 feet.

An Up-To-Date Lochinvar

(Farce Comedy)

She has three suitors,—one her father favors, the second is her mother's choice, but the third is the boy for Dora. Her father, seeing how determined she is in favor of the third, gives the young man a chance to gain his consent by suggesting that he go out and make good. This is agreed upon, and the young man goes to a neighboring town to improve his fortune. Things go badly,—he is broke and stranded. This is as papa expected, and to give his daughter one more, and the last, chance, he promises her that her favorite may have her if he comes to claim her by noon the next day. He gets there all right, and in such a novel way that papa is forced to admit that he is clever.

Approximate Length, 470 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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SPECIAL FEATURES

TWO-A-WEEK. RELEASED ON MONDAY AND FRIDAY

"PICKWICK PAPERS"

February 28, 1913 **Vitagraph Two Reels**

PART ONE records the Adventures of the Honorable Event, and introduces Mr. Pickwick, Mr. Jingle, Mr. Winkle, Mr. Tupman, Dr. Slammer and all the familiar members of the Pickwick Club. These gentlemen are involved in the Honorable Event, which is brought about by the rascally Jingle. Dr. Slammer and Mr. Winkle are prepared to fight a duel, but a most extraordinary and humorous situation arises by the timely discovery that Jingle and not Winkle is the man who insulted the Doctor.

PART TWO embodies the Adventure of Westgage Seminary. Pickwick, at the suggestion of Job Trotter, Jingle's chum, goes on a wild goose chase to the Seminary to prevent Jingle from eloping with one of the girls. Trotter and Jingle are thus given a chance to get away and escape the discovery of their rascality. Sam Weller, Pickwick's faithful servant, is much in evidence in the laughable adventure.

Every scene in both parts was made in the famous haunts of Pickwick, in merry old England. Every character seems a living reproduction of Cruikshank's famous cartoons.

"MOTHER"

February 24, 1913 **Pathe Two Reels**

TOM DAWSON, having written his mother that he has been made ranch foreman, loses his job on account of drink. Not having the heart to tell her of his misfortune, he writes her that he has been elected sheriff. He steals two horses and, suspected, has to flee, pursued by the sheriff and his posse.

At this inopportune time his mother decides to visit him. Arriving at the little town, she tells the boys she has come to see her son, the sheriff, and proudly displays his picture. When the sheriff returns they explain the circumstances to him. He pins his badge upon Tom and allows him to masquerade as sheriff until his mother returns to her home. As the train fades away the sheriff's badge is removed and Tom is confined to a cell, while his mother is in happy ignorance of his plight.

GENERAL FILM CO.

REVIEWS OF FEATURE FILMS

The Chains of an Oath (Vitagraph, Feb. 14).—A simple story of the heart is this touching tale of a girl of the homely Russian peasant folk. But it is so grippingly real in its telling, its acting and its direction that it possesses a tremendous appeal. Moreover, Edith Storey's acting is so superb in feeling, artistry and strength that it not only goes to the heart, but sends an emotional thrill to its watchers. So real is it that it hardly seems acting. Miss Storey appears an actual girl of the land of bondage. Donia comes to America, the land of riches and opportunity, after promising her father that she will return to marry Gregory, a young peasant. In the new land she becomes nursemaid in a Russian family, quickly absorbs the new language and new ways, and goes to night school. There she meets Ivan, an Americanized native of her fatherland. Love grows between the two, and Ivan comes to tell her of his hopes. Just as he whispers of love to the girl a letter comes from home. It is a command from the father to return to the waiting Gregory. So Donia again puts on the rude peasant dress and knots a handkerchief about her head to return as she came. Ivan is heartbroken but determined. American ways have instilled themselves in his heart and he follows her in loving hopes. Donia arrives among her people again. In outer appearance she is still the girl of the peasant folk, but in reality her heart and mind have changed. The peasant ways are no longer hers. Even the waiting lover, once so ideal, is uncouth and almost brutally cruel. But Donia adheres to her oath, although Ivan's pleas, when he suddenly appears, almost break her determination. The betrothed lover sees the two together and, mad with jealousy, follows Ivan to his hotel to kill him. Donia comes between the two in time to save the man she loves. Then the peasant, who, after all, loved steadfastly in his brutal way realizes the bond between Donia and Ivan, and renounces the girl. Miss Storey must be credited with furnishing a masterpiece of film acting as Donia. She depicts the gradual development of the peasant girl from almost dull stoicism to alert gracefulness and simple sweetness with absolutely convincing touches. Every expression, every gesture, every movement is of lifelike realism. For the moment, Miss Storey is Donia. It is a characterization which places Miss Storey, who has proven her remarkable ability, charm and versatility in a wide variety of roles, at the very forefront of our best film players. Earl Williams enacts Ivan with compelling force, although he hardly seemed an Americanized Russian. William Humphrey, too, is excellent as the waiting peasant lover. The Russian scenes are handled with a master hand. The Chains of an Oath is a strikingly fine two-part drama, and unquestionably one of the best photoplays of the year. S.

The Vortex (Nestor, Feb. 26).—Biz Jim is in love with a girl, but his sweetheart is fascinated by a gay gambler and runs away with him. They are married and have a child. The gambler treats both brutally. Biz Jim confronts him, and there is a scrimmage, in which the gambler accidentally shoots his wife. The woman dies, and Jim takes charge of the baby girl. When the child grows into womanhood, she falls in love with a judge's son. An Indian woman has taken care of her, and the girl believes herself a half-breed. But the gambler appears, and, after being wounded, confesses to everything. The barrier of blood which apparently stood between the young lovers is removed, and everything ends happily. As a two-reel film melodrama, it is hardly passably convincing. It never seems a bit like reality. The camera work is commendably sharp and clean cut. The baby, which appears in several scenes, is about three years of age, although, according to the story, she could only be a year old. Belle Bennett is the girl grown to womanhood. S.

The Great Unknown (Eclair, Feb. 20).—Due largely to a lack of more explanatory subtitles, the story is confusing. The two-reel picture is a series of very attractive scenes, but the theme jumps from one to another in a baffling way. Good sub-captions might have blended them into a satisfactory whole. An old mountaineer seats himself at the piano, and tells the story of his life; of his love for a beautiful girl and the loss of his fortune. "Come with me into the great unknown," he tells the girl, "when I strike it rich I'll marry you." Five years later they are still poor, and the girl longs for the East. An Indian girl tells him of gold in the Yukon, and he starts for the North. Meanwhile, a friend is paying attentions to the girl. The gold hunter falls along the snow trail, and is nursed back to health by the Indian girl. Ten years later the redskin maid dies, and so the old man comes back to civilization. His story ends, but in the crowd of listeners is the girl and the other man. The old rivals have a pistol duel, and both fall. The whole story is vague and hazy. The marriage of the gold hunter and his sweetheart is left in doubt. The photography and choice of snow scenes are generally good, but the attempt to introduce a home-made aurora borealis is certainly weird. Curiously, when the gold hunter returns aged and bent, the sweetheart and her lover appear unchanged. Frederick Truesdell is the gold seeker, Barbara Tennant is the sweetheart, and J. W. Johnston is the rival.

A Drama in the Air (Pathe, Feb. 10).—Two flying machines, a pretty girl, and two jealous men; one a villain, the other brave and noble, and both pursuing the affections of the girl, is the formula for this commonplace two-reel feature film released by the Pathe Company. In laying out the story and constructing the plot the author has followed the line of least resistance. What would the villainous air pilot do to the rival air pilot if the girl declared her intentions to marry the one who should win a race? is the question the author asked himself. The answer we have is one that any school boy would have given—the one that would be first to suggest itself to any ordinary mind. The villain is made to climb into the shed containing the rival's flying machine on the eve of the race and loosen a bolt on the engine with a monkey wrench. From the very outset the spectator surmises just what is going to happen, and it does happen. It is elemental, and the situations are crudely put together. Toward the last a detective is introduced, as a friend of the injured man, who, by carrying an ink pad around to take the imprints of his friend's thumbs, solves the mystery of the mishap. Those scenes depicting the aeroplanes are interesting, yet they do not redeem the picture from the ordinary. The young woman in the leading role is a capable actress, besides being exceptionally pretty. The role of the villain is overacted. The father of the girl stands out by reason of a strong personality. G.

The Bells (Reliance, Feb. 19).—A two-reel film reproduction of the grim Erckmann-Chatrian tragedy of conscience, made famous by Sir Henry Irving. The acting of Edward P. Sullivan as Mathias is grippingly forceful. The photoplay production follows the story rather closely. A Polish Jew seeks shelter from a severe snowstorm at Mathias's inn. Mathias needs money and he kills the stranger. He escapes detection, but the crime preys upon his conscience through the years, forcing him to fancy that he hears the jingle of the Jew's sleigh bells. Finally, in a dream, he believes himself forced to admit his crime in court through the power of hypnotism. Death follows, with the fancied sound of the bells still echoing in his ears. Mr. Sullivan's acting gives the reproduction a keen but gruelling grip upon an audience's interest. Irving Cummings as the lover and Gertrude Robinson as Mathias's daughter handle their roles well. S.

The Man from Outside (Reliance, March 5).—Tom Gallon has furnished a story which holds the interest. Burton and Albert, twins, are rivals for Lucille's love. Bert is a villain at heart and the girl loves Albert. Bert places his own name to a check and has his brother arrested on the charge of forgery. Albert is convicted and goes to prison. Bert wrecks the fortune of Lucille's father and brings about his death. Then he sets about to get the young woman in his power. He forces the penniless girl out of every position she secures and finally Lucille is face to face with starvation when she gets a note from Bert offering help at his own terms. Meanwhile Albert is released from prison and, unable to find work, turns to burglary. By a strange coincidence he breaks into his brother's home. Face to face with Albert, the villainous Bert dies from heart failure. Albert assumes his dead brother's place and notifies the police. Then Lucille arrives, believing she must make terms with the scoundrelly Bert. Here is a situation unusual and striking. Albert reveals his identity and the two are happy at last. It is hard to make such deep villainy as that of Bert convincing, but what the photoplay loses in human naturalness it makes up for in its grip upon the interest. It is a three-reel photoplay and the first two parts might better be condensed into a single reel. But, on the whole, it is unusual. The title, however, is weak and confusing. Irving Cummings plays both brothers excellently and Edith Lyle is attractive as Lucille. The double photography is very well timed. S.

The Song of the Telegraph (Bison, Feb. 18).—On several occasions the spectator feels something of the thrill that usually attends the witnessing of a Bison film. But the picture lacks intensity and suspense. The battle scene is drawn out to such an extent that all the excitement departs to give place to a painful waiting for the finish. The moral tone of the drama is almost atrocious. This young officer's dishonorable attentions to the little Indian girl resulted in bringing the Indians down upon the soldiers and engineers with disastrous results. He escapes, by the aid of the squaw, and is made a captain for his bravery. The next we see of him is at his tent, living with the squaw. He shows dissatisfaction at his lot, and the maid, to please him, makes known the fact that she is to become a mother. After this news he virtually murders her and returns to the girl in the East where we see them quietly married. If the heavy hand of the censorship board does not fall upon this picture, it will be a pity. Much of the photography is excellent. The plot is poorly thought out. G.

The Bugler of Company B (Bison, Feb. 22).—With a good story lying at the bottom, this film gives promise at the outset, of being a mighty interesting, gripping war drama, but through lack of skill in the directing and poor continuity of the scenes, it falls down emphatically. Judging from the costumes of the Indians and some of the settings, we are led to suppose that the action takes place some time during the early frontier days. Yet the whole is an odd mixture of the modern and ancient. The son alights from a modern railroad train in the West, is met by his father, the colonel, and driven out to an antiquated log (or what is supposed to be log) fort, set securely in the valley, instead of on the hill, where it should be by all natural reason. Forts of this kind and railroads do not harmonize. The boy is drummed out of the post later for insulting the flag. As a tramp he makes his way back East and to his sweetheart's home. The exterior of this home is of the modern bungalow type, while the interior is furnished with Colonial furniture. The girl appears dressed as a maid of the sixties, while the boy looks the modern tramp. The young woman's acting here is exceedingly poor. And why was it necessary to have the boy assume the role of a tramp? No wonder the girl turned him out. In scenes showing the battle between the Indians and the whites, there is little or no action—the Indians do almost nothing to show they are fighting. The studio scenes are entirely out of place in a picture of this kind. There is one bit of brilliant acting by the player in the role of the father. In his first scenes we are inclined to feel that he overplays the part a trifle, but in the climax, when he goes to see the body of his boy, he gives a powerful portraval of pathos. G.

The Coward's Atonement (Bison, Feb. 26).—Unhesitatingly we say that Ethel Grandon, the new little leading lady of this company and recently with the Mutual Film Company, is one of the most charming and clever girls in pictures to-day. She is small but delightfully pretty and appealing and her art is superb. Not alone on her winsome face does she depend for expression; she commels her graceful hands to modify the pathos or pleasure she desires to display. The Bison Company may well congratulate itself on having secured such an addition to its acting force. The play, both in lines and directing of the scenes, is considerably superior to the general output of the past, and we suspect the reason for this, Mr. Ford, formerly with the old Bison Company, as another new addition to the Universal Bison Company, directed the piece. The story itself is sort of a rehash of what we have seen before in some of the war pictures, but there are strong situations, excellent battle scenes, splendid settings, and the photography is clear and distinct. Previous to the war the two friends sought the smiles of the heroine. During the heat of the battle one of the boys loses his nerve and deserts. He visits the house of the girl, and she influences him to make an attempt to retrieve the honor he has lost. This he does in several thrilling scenes, and finally gives his life for his country. G.

Pekin Studio, N. Y.
JOSEPH FARNHAM,
As He Appeared After the King Baggot Dinner.

Where to Buy Features

Owing to the large number of inquiries from buyers and others interested in Features, we have decided to run a list in condensed form, where those interested can see at a glance what the latest Features are and where to apply for information regarding them. We shall carry our reviews of Features as usual, and shall be glad to furnish any information to buyers.

REGULAR RELEASES

PICKWICK PAPERS (Vitagraph), Feb. 28, 2 Reels. Dickens's famous story.

MOTHER (Pathe), Feb. 24, 2 Reels. A Western drama.

THE REDEMPTION (Kalem), Feb. 10, 2 Reels. Moral drama.

THE LOST SON (Lubin), Feb. 17, 2 Reels. Strong drama.

THE LAST BLOCK HOUSE (Kalem), Feb. 7, 2 Reels. A vivid portrayal of Western frontier days.

THE MILLIONAIRE COWBOY (Selig), Feb. 3, 2 Reels. Comedy of the Western plains.

CHAINS OF AN OATH (Vitagraph), Feb. 14, 2 Reels. The love story of a Russian peasant.

A DRAMA OF THE AIR (Pathe), Feb. 10, 2 Reels. Showing an aeroplane race.
THROUGH GENERAL FILM CO.

SNOW WHITE (Powers), 3 Reeds. Founded on the famous fairy tale.
UNIVERSAL FILM CO., Mecca Building.

A DAUGHTER OF THE CONFEDERACY. Military drama, featuring Gene Gauntier.
MONA LISA, 3 Reels. A Thriller.
WARNERS FEATURES, 145 W. 45th St.

STATE RIGHTS

THE CURSE OF THE GREAT SOUTHWEST, 3 Reels. Thrilling Western, prize-winning cowboy cast.
CHEYENNE FEATURE FILM CO., 1482 Broadway.

THE KNIGHTS OF RHODES. Historical drama. Spectacular picture of the capture of Rhodes.
SATAN, OR THE DRAMA OF HUMANITY, 4 Reels. Spectacular story of sin.
AMBROSIO AMERICAN CO., 15 E. 26th St.

ADRIENNE LECOUVREUR. Drama, 3 Reels. Sarah Bernhardt's own interpretation.
OEDIPUS REX. Drama, 4 Reels. Greatest tragedy extant, with Mounet Sully.
W. F. CONNOR, 1555 Broadway.

ONE HUNDRED YEARS OF MORMONISM. 5 Reels. History of the Mormon Church.
THE UTAH MOVING PICTURE CO., Los Angeles, Cal.

BEASTS OF THE JUNGLE. Drama, 3 Reels.
SOLAX COMPANY, Fort Lee, N. J.

THE HUMAN VULTURE. 2 Reels. A thriller.
WHITE GLOVE BAND. Drama, 3 Reels. Apache life in Paris.
GAUMONT COMPANY, Flushing, N. Y.

CLEOPATRA. Helen Gardner in the life of the most famous woman in history.
U. S. FILM CO., 145 W. 45th St.

IN THE DEN OF LIONS; OR, LIFE IN A CIRCUS. Trained lions. Gymnasts fall from high wire.
GREAT NORTHERN SPECIAL FEATURE FILM CO., 42 E. 14th St.

FROM THE MANGER TO THE CROSS. A reverent story of the life of Jesus.
GENERAL FILM CO., 200 Fifth Ave.

AS IN A LOOKING GLASS. Dr., 3 Reels. Featuring Marion Leonard.
MONOPOL FILM CO., 145 W. 45th St.

LICENSED FILM RELEASES

Monday, Feb. 24.

(Bio.) A Chance Deception. Dr.
(Edison) In a Japanese Tea Garden. Com.
(Kalem) The Fire Coward. Dr.
(Lubin) The Teacher at Rockville. Dr.
(Pathe) Pathe's Weekly No. 9. Top.
(Pathe) Mother. Special 2-reel. Dr.
(Selig) The College Chaperon. Com.
(Vita.) Suspicious Henry. Com.
(Vita.) Four Days. Com.

Tuesday, Feb. 25.

(Cines) Fooling Papa. Com.
(Cines) When a Man's Married. Com.
(C. G. P. C.) A Study of Kittens.
(C. G. P. C.) Sea Anemones. Sc.
(Edison) The Ranch Owner's Love-Making. Com.-Dr.
(Ess.) The Western Law That Failed. Dr.
(Lubin) Importing Cattle from Mexico Into the United States. Ed.
(Lubin) The Female Detective. Com.
(Selig) The Flaming Force. Dr.
(Vita.) When the Desert Was Kind. Dr.

Wednesday, Feb. 26.

(Eclipse) Blackpool, the "Coney Island" of England. Top.
(Eclipse) Animals in the London Zoo.
(Edison) The Newest Method of Coaling Battleships at Sea. Naval.
(Edison) All On Account of a Transfer. Com.
(Ess.) The Gum Man. Com.
(Kalem) The Message of the Palms. Dr.
(Pathe) The Infernal Pig. Com.
(Pathe) Glimpses of Provence, France. Sc.
(Selig) Yankee Doodle Dixie. Com.
(Vita.) The Final Justice. Dr.

Thursday, Feb. 27.

(Bio.) Love in an Apartment Hotel. Dr.
(Ess.) Lady Audley's Jewels. Com.
(Lubin) The Supreme Sacrifice. Dr.
(Melies) Molly's Mistake. Dr.
(Pathe) The Pioneer's Recompense. Dr.
(Selig) The Bank's Messenger. Dr.
(Vita.) Tim Grogan's Foundling. Dr.

Friday, Feb. 28.

(C. G. P. C.) Native Industries in Soudan, Egypt. Ind.
(C. G. P. C.) The Children of Japan. Typ.
(C. G. P. C.) Building Pontoon Bridges. Mi.
(Edison) A Will and a Way—Being the Eighth in the Series of "What Happened to Mary." Dr.
(Ess.) Swag of Destiny. Dr.
(Kalem) Sally's Guardian. Com.
(Kalem) What New York is Doing for its Deaf, Dumb and Blind. Ed.
(Lubin) Dr. Maxwell's Experiment. Dr.
(Selig) The Understudy. Dr.
(Vita.) The Old Guard. Dr.
(Vita.) Governor Wilson. Top.
(Vita.) Pickwick Papers. Com.

Saturday, Mar. 1.

(Cines) A Martyr to Duty. Dr.
(Edison) The Photograph and the Blotter. Dr.
(Ess.) The Influence of Broncho Billy. Dr.
(Kalem) The Missing Bonds. Dr.
(Lubin) Auntie's Affinity. Com.
(Pathe) The Cheapest Way. Com.
(Vita.) Under the Make-Up. Dr.

UNIVERSAL COMPANY RELEASES

Sunday, Feb. 23.

(Rex) Two Thieves. Dr.
(Crystal) That Other Girl. Com.
(Crystal) Schultz's Lottery Ticket. Com.
(Eclair) Billy Wants to Cure His Father. Com.
(Eclair) A Dead Town. Sc.

Monday, Feb. 24.

(Imp) The Sisters. Dr.
(Nestor) A Fool for Luck. Com.
(Nestor) A Pig's a Pig. Com.
(Cham.) The Duke and the Actor. Com.

Tuesday, Feb. 25.

(Gem) Billy Joins the Band. Com.
(Bison) The Coward's Atonement. Dr.

Wednesday, Feb. 26.

(Nestor) The Vortex. Dr.
(Powers) Tricks in All Trades. Com.
(Frontier) The Stranger's Trail. Dr.
(Univ.) Animated Weekly No. 51. Top.

Thursday, Feb. 27.

(Imp) King Danforth Retires. Dr.
(Rex) In the South Seas. Dr.
(Eclair) The Man Who Dared. Dr.

Friday, Feb. 28.

(Nestor) On El Camino Real. Dr.
(Powers) The Law of Compensation. Dr.
(Victor) A Counterfeit Courtship. Com.

Saturday, March 1.

(Imp) Binks, the Tightwad. Com.
(Imp) Mardi Gras New Orleans. Top.
(Bison) The Red Girl's Sacrifice. Dr.
(Mecca) (Title not reported.)

FILM SUPPLY RELEASES

Tuesday, Feb. 25.

(Gau.) On the Brink of Dishonor. Dr.

Wednesday, Feb. 26.

(Gau.) Gaumont's Weekly No. 51. Top.
(Ramo) Not Like Other Girls. Com.
(Ramo) Moving Mother. Com.
(Solax) The Veteran's Mascot. Com.-Dr.

Thursday, Feb. 27.

(Ammex) The Quality of Mercy. Dr.
(Gau.) Watch Your Step. Com.
(Gau.) Denizens of the Deep. Sc.
(Pilot) The Doll and the Devil. Com.

Friday, Feb. 28.

(Lux) Pat and as Brave Fancier. Com.
(Lux) Arabella and the Wizard. Com.
(Solax) The Bashful Boy. Com.

Saturday, March 1.

(Gau.) (An Educational and Topical Subject.)
(Great N.) (Title not reported.)

MUTUAL FILM CORPORATION

Sunday, Feb. 23.

(Maj.) Shirts and Shocks. Com.
(Than.) (Title not reported.)

Monday, Feb. 24.

(Amer.) When the Light Fades. Dr.
(Keystone) The Professor's Daughter. Com.
(Keystone) A Tangled Affair. Com.

Tuesday, Feb. 25.

(Maj.) The Message in the Cocoanut. Dr.
(Than.) Sherlock Holmes Solves "The Sign of the Four." Dr.

Wednesday, Feb. 26.

(Rell.) The Birthday Cake. Com.
(Broncho) The Lure of the Violin. Dr.
(Mutual) Mutual Weekly, No 9. Top.

Thursday, Feb. 27.

(Amer.) Father's Finish. Com.
(Amer.) Famous Illinois Canyons and Starved Rock. Sc.
(Keystone) (Title not reported.)
(Mutual) Father and Godfather. Com.
(Punch) Bobby's Rum Bomb. Com.
(Punch) Tracked to Florida. Com.

Friday, Feb. 28.

(Kay-Bee) Smiling Dan. Dr.
(Than.) (Title not reported.)

Saturday, March 1.

(Amer.) High and Low. Dr.
(Rell.) The Lure of the City. Dr.

Help Wanted

WANTED:—Exhibitors in the United States of America to help uplift the moving picture industry by showing productions that will meet the approval of every man, woman and child. Who will show features that will put a stop to the mushroom-growth of self-appointed, pompous and over-zealous censorship boards. Who will show pictures that *need no censors*. Who will show only real features of responsible and recognized manufacturers or agents. Who will ostracise the irresponsible, unknown feature manufacturers—a camera and a camera man—who are doing irreparable injury to the industry. Apply by letter, wire or 'phone to

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CITY ISLAND, N. Y.

FROM HERE AND THERE

The Grand, a new motion-picture house, with a seating capacity of 400, has been opened in Winchester, Va.

F. S. Hubbard, Deputy State Organizer of the Moose, has leased the Harter Opera House in Wabash, Ind., and is showing motion pictures with a few vaudeville acts. Until opened by Mr. Hubbard the theater had been dark for several years.

A petition is being circulated in Haverhill, Mass., in an effort to induce the Massachusetts Legislature to pass the bill now up for consideration, by which motion pictures may be shown for a full hour without interruption.

The Cines Company's picture, Quo Vadis, which is an 8,000 foot film, sold at auction, in London, last week, for $38,000. The price includes fifteen copies of the picture and the exclusive rights thereof in England for two years. This is the first time a moving picture and the exclusive rights of showing the same have been sold at auction.

REVIEWS OF UNIVERSAL FILMS

When a Man Marries (Nestor, Feb. 17).—There is some humor to be found in this picture, produced by the Nestor in a breezy manner. The boys decide at the ball that the first one of their number to be married within the year shall pay for the annual dinner of the club. Two of the boys weaken and take the step about the same time. Coincidences brings them together at the same hotel while on their honeymoon, and in their efforts to keep the knowledge of their marriage from each other we have the situation. The climax is somewhat abrupt and unsatisfactory. G.

The Sisters (Imp, Feb. 24).—Silly and overdrawn in story and confusing in its building. Two sisters, orphans who run their own farm, are both in love with Bob, who, unfortunately, is only equal to the task of loving one of them. The farm overseer secretly loves the other. The sisters are divided by their love and quarrel. Bob's sweetheart is shoved to the floor and hurt. The other goes to a gypsy camp to buy a "love potion," but gets poison instead. She pours it into the sick sister's glass, but the overseer climbs in a window and throws the poison away. The sisters are finally reunited with Bob and the overseer as their suitors. The acting of Violet Horner and Olive McVine as the sisters is far better than the futile and impossible story deserved. S.

On El Camino Real (Nestor, Feb. 28).—In the photography and settings the Nestor Company has reached a high point of excellence. The story, as it is told, is feeble and only slightly appealing. The plot is responsible for this more than the acting, as it is not well thought out or put together. The prologue is indefinite. This Mexican who plays such an important part in the development of the theme is brought in without reason or explanation. He objects to the "Gringo" wooing the fair young daughter of the ranch owner. Why? There is no indication, either in subtitle or action, that he is in love with the girl himself. He even goes so far as to commit murder, and then leaves his rose carefully rolled up in the middle of the road to be picked up by the girl later. There is little consistency or reason to the picture. The acting of the girl is good. G.

In the Blood (Rex, March 2).—We can only offer commendation for the splendid work done by Phillip Smalley, both in the directing and the acting of the leading role in this photodrama. With forty some odd scenes following each other in complete order, the Rex Company has given us a drama that far surpasses anything it has done for some time. It is a problem play relating to the question of "heredity vs. environment." As far as this incident is concerned, the question is solved in a dramatic way. Comedy has been well sandwiched in between the serious lines. G.

Billy Joins the Band (Gem, Feb. 25).—What a pleasing high-class comedy could have been made from the idea in this picture. And we really felt that it was going to be such until the spirit was suddenly lowered to the burlesque, and worse than burlesque. Billy Quirk is much better here than in some of the previous pictures he has appeared in under the Gem management, but we must confess our disappointment that he does not insist in adhering to a better and more subdued style of work. He meets the girl, and by a trick played on him, is led to believe that she is rich. He comes back with one just as strong, however, and the surprise is great when the discovery is made that they both live in the same cheap apartment. G.

The Harvest (Nestor, Feb. 19).—This photodrama, produced by the Nestor Company, is about on a par with The Purchase Price in the construction of the plot, the acting and the tone of the piece as a whole. There is one bit of business—that at the window where the girl discovers the incopatancy of her husband—that is somewhat out of the ordinary. Out in the wild-bush country, where there is nothing but a shanty, we have a nicely tailored girl wearing a plumed hat literally "slapped" into the picture as "the woman who don't care." The characters, especially the two suitors, have not been established in their relationship. The acter playing the role of the rejected suitor creates a favorable impression. G.

Billy's Strategy (Gem, Feb. 18).—Billy undertakes the task of securing the letters written by his girl to an old sweetheart. By making the butler drunk he manages to secure the keys of the house and secure access, believing at the time that the owner has left for Europe. The owner returns unexpectedly and calls in the police. Billy asserts that he is the proprietor of the place and after some horse-play, suggested perhaps by one of the recent farcical successes on Broadway, he escapes with the letters. There is little in the picture worthy of commendation, aside from the work of Billy Quirk. Even Mr. Quirk is far from being at his best, though considerably more interesting and amusing than in the previous release, Billy Fools Dad. G.

The Purchase Price (Nestor, Feb. 21).—This photodrama is far below the average standard of the Nestor releases both in plot and treatment. At times the picture is rife with ipecacuous situations and technical mistakes in the directing. Three years have elapsed since our hero went out to make $1,000; he has grown a beard and acquired a pocketbook. The girl's father demands this before he consents to the marriage. But during the interim another suitor appears (for what purpose we do not know, for it neither adds to nor detracts from the story), and he is made to travel through a number of scenes without even an explanation as to where he came from, who he is or how the father looks upon him. This last is important, for the father seems to have all the say about the marriage of his twenty-one years old daughter. How is it that the mine which afterwards becomes the hero's is situated so close to the house? And again, when does the girl discover the hero's identity? It would be interesting for the spectator to know. The acting of the leading man is not very inspiring—it is about on a par with that of the father and some of the other players. The little girl at least is charming. G.

The Little Peacemaker (Nestor, Feb. 12).—"We have with us this evening" the good old story of the little child who unites two embittered hearts. A young couple, whose fathers are at odds over an irrigation ditch, elope and are married. Two years later the fathers are brought to the young people's home by a ruse, and little John Henry brings the old enemies together. The handwriting of the notes of the husband and wife was exactly identical. Too time-worn a theme to interest. S.

His Ideal of Power (Powers, Feb. 14).—Again the forceful personality and excellent acting of Edwin August lifts a photoplay into the unusual. The charming and refreshing playing of Miss MacPherson aids materially. As a boy, Martin Steel dreams of power. Grown up, he becomes a master mind of finance. He is accepted by the sweetheart of his youth; but, when the girl's father faces ruin and suicide, she renounces him, believing that he was one of the men who forced her father downward. But Steel, although broken-hearted, saves the father's fortune by bullior his stock upward. Then the girl realizes Steel's worth, and they are reunited. A picture with distinct charm, due entirely to Mr. August's and Miss MacPherson's delightful playing. S.

An Awful Scare (Crystal, Feb. 16).—Three Germans are very superstitious, and they are given quite a scare, on returning home, to find a coffin in each of their rooms. The coffins prove to be a token of friendship from a retiring undertaker. Very gruesome idea for a comedy. S.

The Trail of the Silver Box (Eclair, Feb. 11).—During the recent past the Eclair Company has turned out a number of pictures with the action laid in the Great North, worthy of high praise, but the producers have failed to come to the high-water mark of previous pictures in this one. Besides having a plot that is rather involved and pointless it lacks good dramatic scenes, and the intensity and power that should go with a romance of this nature. It is a combination of events, incidents, and coincidences, but it is not a drama. The photography is clear, and some of the settings are realistic. G.

Billy Fools Dad (Gem, Feb. 11).—Billy Fools Dad, with Billy Quirk in the lead role, is a trashy comedy, poorly played. The idea for the picture is excessively trite; the business introduced is anything but clever or amusing. Why Mr. Quirk assumes the style of playing he does is difficult to understand. When playing naturally, as a matured person instead of a child, he is a comedian of the first water. G.

The Terrible Daughter (Eclair, Feb. 16).—It is not a hard matter to detect in this photocomedy a rehash of one that was released several years ago. It is foolishly absurd in the conception, the action, and the business. Properly handled, the idea would make for a capital little farce, but burlesqued, as it is here, one can find no amusement in the piece. To discourage an aged suitor the daughter dresses as an eleven-year-old girl, and shocks the old fellow with her pranks. G.

The Ranch Girl's Measurements (Frontier, Feb. 12).—Some title, and one that will make an audience sit up. Besides, it possesses several laughs even for a jaded watcher of the never ceasing cowboy drama. Back from school, a ranch girl has every cowboy on the range at her feet. So she offers to marry the first man who can deliver to her, at $1 a yard, the exact number of yards of cloth for a dress. There is a race to the nearest general store. The bashful hero's horse goes lame, but he ties his cloth to a dog, who wins the race and a bride for his owner. The hero had the exact measurement, nine yards. S.

The Mystery Cave (Nestor, Feb. 14).—"Heap melodrama" is The Mystery Cave. Years before, a Mexican widow placed lighted candles at every full moon upon the grave of her husband. Bandits, who have a cave nearby, take advantage of the legend and use the lighted candles to frighten away the natives. Next we are introduced to the customs officer, in love with the minister's daughter. However, the minister doesn't like him, because he is a "man of violence." The hero didn't really look very violent. Indeed, he looked like a messenger boy or a conductor, for no customs officer ever wore such a uniform. The bandits talk things over in a drinking place. While they are gloating (all really truly bandits gloat) right down by the camera, the good—er—the customs officer appears. His "wolat" suspicions are aroused. Later the smuggler takes the minister as prisoner to their cave. There they sit around him and gloat some more. Meanwhile the heroine rides to the mesaen—er—the customs officer and they all gallop to the cave. The bandits are still gloating and—curses! double curses!—are completely surprised. The minister decides he likes a "man of violence" after all, and there is the regular happy ending. Very melodramatic and impossible. As Shakespeare (or was it Milton) said, "What's the use!" G.

A Daughter of Virginia (Champion, Feb. 10).—Evidently New Jersey has slipped below the Mason and Dixon line, for this Southern picture isn't apparently the real thing. The son of a New York banker, visiting in the South, receives a wire from his father, stating that a paltry $50,000 is needed at once to bridge over a panic. His sweetheart races to a bank in a motor boat and automobile, draws out $50,000, and sends it to the young man's father. Finis—wedding bells. Although the participants drank mint julips in every scene, they never caught the atmosphere of Virginia at all. Why the hero knocked the villain down from behind is not explained. The motor boat plainly returned to the same shore which it left a moment before, although it was supposed to cross the river. While the heroine was in a white Summer costume, the auto chauffeur and passers-by were muffled in thick overcoats. But, of course, one couldn't expect all New Jersey to adopt straw hats for the day. S.

Billy's Double Capture (Rex, Feb. 16).—Phillips Smalley, in the role he assumes here, that of a social highwayman, engages our attention from the outset with his restrained, refined acting. In fact, Mr. Smalley, and the Rex player in the part of Billy, are quite the most interesting features of the picture. It is principally their work which gives the piece what little attraction it may contain. There is little that could be improved in the settings and much of the incidental business, but the plot is disjointed; far too disjointed for any one to hold on to the thread and tell what is going on. Billy is sent out to gather in one Jamsey Wharton, a social highwayman. The young detective follows his man into one of the private families of society, and manages, in the end, to land his victim as he is about to make away with the wife's jewels. While engaged in his detective work he is brought into association with the daughter, whom he captures while laying plans to capture the highwayman. G.

Ben, the Stowaway (Imp, Feb. 15).—Five hundred feet of film has been devoted to this juvenile drama, whereas it rightly deserves at least 1,000 to tell the story in a logical, clear fashion. Great breaks are obvious in the continuity and the situations, particularly that one where the boy makes plans of a launch; is unimpressive because it is not reasonable. This, perhaps, is due to the fact that not enough time has been used in developing the plot. The photography, as a whole, is fair, though the scenes where the boy is imprisoned in the bottom of the ship should have been darkened. The acting of the young boy in the role of Ben shows capability. G.

Schultz's Lottery Ticket (Crystal, Feb. 23).—Schultz buys a Honduras lottery ticket.

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C. JAY WILLIAMS
Over the Back Fence
How They Outwitted Father
After the Welsh Rabbit
NEXT—All on Account of a Transfer—Feb. 26

CHARLES J. BRABIN
The Princess and the Man
His Enemy
The Minister's Temptation
NEXT—A Will and a Way—Feb. 28

WALTER EDWIN
The Governess
The Doctor's Photograph
NEXT—The Ranch Owner's Love-Making—Feb. 25

GEORGE LESSEY
The Will of the People
NEXT—The Photograph and the Blotter—March 1

and leaves it in his old coat. Wifey gives the coat away to a peddler with a bag. Then Schultz learns his ticket number has won $5,000. Finding his coat gone, he chases every peddler with a bundle, and finally rescues the coat off a heathen. But his joy is dispelled on finding that his ticket is a counterfeit. Its broad comedy, although the idea is timeworn, will at least make an audience smile. S.

That Other Girl (Crystal, Feb. 28).—Two loving hearts are separated because the girl finds a note belonging to Harold, in which mention is made of "backing 'Belle Archer.'" Of course, the girl is happy on finally discovering "Belle" is a mare and not a feminine rival. An old farcical idea. Chester Barnett is the lucky young man who kisses Pearl White as the girl. But it would be a delight to see Miss White in a full reel picture again. S.

Two Sides of a Story (Powers, Feb. 21).—An Edwin August release, but not equal to the past few photoplays in which that sterling actor has appeared. A barber opens his shop for the day, and the first customer enters. The barber recognizes the visitor, and calms himself long enough to tell a hair-raising story of how he had, on returning home unexpectedly, found his wife in his (the stranger's) arms. "You are the man who wrecked my home," he cries, and the visitor has a close shave from trouble. He, however, explains that he is the wife's brother, and the barber and his wife are reunited. The method of having the barber and the brother's stories introduced into the film in sequence, with the solution to the stranger's identity held back, saves the picture from falling flat. Mr. August is the little shaver, and Miss MacPherson is the wife. Their playing helps materially. S.

Below Stairs (Rex, Feb. 20). — Dealing with English servant life, this photoplay has the element of novelty. The chauffeur is in love with the maid whose reformed brother returns from prison and secures a position as footman. For revenge, the valet, whose love for the maid is spurned, steals my lady's purse, and throws the blame on the brother. But the valet's father, the aged butler, has observed his son's crime, and reveals the truth. The drama is very well directed, and holds the interest. When the chauffeur and maid fall into each other's arms at the end, another servant appears to grimace and wink at the camera. This sort of thing has been overdone, and only mars a picture. Madge Kirby is the pretty maid, Wilfred Lucas is the chauffeur, and Harry Fisher reveals decided promise and ability as the reformed brother. S.

Hello, Central, Give Me Heaven (Imp, Feb. 17).—An old song has been utilized for the construction of a photoplay. A couple secure a divorce, the wife having the custody of the child. Across an alley from the little girl's home is a tenement where a cripple boy, cruelly treated by a drunkard, lives. The little girl sees the cripple being struck by his father, and calls up central to get help. The girl's father is head of the telephone exchange, and receives the "hello, give me heaven" message. He goes to the cripple's aid, meets his little daughter across the way, and is reunited with his wife. Outside of the moment where the child calls up central, which has a certain appeal, the photoplay does not rise above the level of merely passable drama. The acting is better than the theme, particularly the sincere playing of the cripple boy. William E. Shay is the father, and Jane Fearnley the wife. The playroom of the little girl is nicely staged, with attention to detail. S.

The Call of Mother Love (Mecca, Feb. 22).—The old theme of the husband who neglects his home, the wife, and the tempting masculine friend. Of course, the child brings the couple together. In this instance father goes to a little cafe with a gay "goil." The friend brings the wife to the cafe to see hubby's infidelity. Hor-rors, she realizes his perfidy. The scoundrelly friend tries to "lure" the heart-broken wife. But later the wife wanders into a church where she hears a sermon on parent's duty to their children. So she goes back to little Gerald. (Possibly, it was little Geraldine. For the moment we have forgotten.) Any way, she tears up the friend's calling card. The ending is unsatisfactory, for the husband is still away enjoying the White Lights with his fair friend. Unconvincing in story. S.

Her Stepmother (Champion, Feb. 17).—Sometimes it is the heartless father or the cruel aunt who objects to the young woman's lover. This time it's the stepmother. The lover hires three beggars to impersonate Nevada millionaires, and they win the hearts of the stepmother and her friend. Meanwhile, the lover has the girl all to himself. Tiresome and conventional farce, crude at times. The young woman who plays the girl has possibilities. S.

An Imp Romance (Imp, Feb. 20).—Weak in a convincing story, this film drama's only reason for production is its introduction of actual studio scenes. Violet Horner, leading woman of the Imp Company, poses for two artists, who are to enter statuettes in a $100 prize contest. The sculptors become jealous of each other. The statuettes near completion when the housekeeper accidentally transposes the two casts, both being covered with cloths. One of the artists smashes his own statuette, believing it to be his rival's cast, and the rival is accused of the deed. The actress model believes the villainous artist's falsehood until a motion picture film, taken in front of the house, shows through a window the scoundrelly sculptor in the act of smashing the cast. Rather dull and very unreal. Miss Horner plays herself, while Hayward Mack and William Dunn are the rival sculptors. S.

The Cowgirl and the Knight (Ammex, Feb. 13).—A typical Western melodrama along conventional lines with rather indistinct lighting at times and a confusing and vague construction. Madge rejects Dave, a cowboy, because she loves an "unknown knight," in reality no other than Dick, the horrid outlaw. Later Dick holds up the usual stage coach, but is captured through Dave's bravery. Dick is very jaunty on being "shown in his true colors," for he smiles and removes his sombrero with a flourish like a regular villain. Madge is surprised and accepts the ever loving Dave. S.

Binks, the Strike Breaker (Imp, Feb. 22).—Binks, played by Mr. De Forrest, is a clown of merit, there is no discounting that fact and this comedy—of the slap-stick kind—will appeal to those who delight in the slap-stick. It is absurd, grotesque, as it is aimed to be, and carries many laughs. The waiters of the hotel strike. Binks answers the advertisement for waiters and manages to stir up considerable excitement for the management, with his antics. The climax, where he appears in his underclothes when serving an order, "Lobster salad undressed," should be omitted. G.

NEW MUTUAL COMPANY

"Excelsior" is the name of a new film producing company shortly to release on the Mutual programme. A Cadet's Honor is the title of the first picture, announced to makes its appearance on Monday, March 3.

MUTUAL FILMS

The Two Sisters (Thanhouser, Feb. 21).—The really noble character of the elder sister in this picture makes the story a morally elevating object lesson. She is a doctor in love with a lawyer, and is also very strongly attached to her younger sister, spoiled and selfish. When the girl returns from school the lawyer is attracted by her good looks and in an incredibly short time they elope. Soon the health of the girl is broken by the gayeties of New York life and the husband, becoming tired of his invalid wife, deserts her. The still devoted elder sister goes in a vision the danger menacing the foolish girl and comes to her assistance. Leading a natural life in the open country, health is soon restored. Some scenes in the picture have the ring of truth about them, although the plot is old and artificial. D.

Half Way to Reno (Thanhouser, Feb. 16).—The situation wherein a man is left in a train with a strange baby in his possession has done service on many occasions, but this is an acceptable variation of the theme. After a quarrel, a wife starts to Reno to secure a divorce, and on the same train is her husband with a baby thrust into his arms by a mother, who, in seeking another child who had strayed, was left behind. The husband and wife continue on their journey with the strange baby to guard. At Niagara Falls it seems like a second honeymoon; and, of course, differences are patched up long before they reach Reno. Views of snow-covered country and of the Falls are an attractive part of this film, in which Harry Benham and Mignon Anderson give satisfactory performances in the leading roles. D.

The Pretty Girl in Lower Five (Thanhouser, Feb. 18).—A quiet, almost plotless story that is pleasing because of its simplicity and the exceptionally natural acting of Flo La Badie and other members of the cast. The scenes taken from the window of a moving car and from the observation platform are particularly good. Most of the film is devoted to depicting the gradual manner in which a young man becomes acquainted with a strikingly pretty girl while they are on a train bound for the West. There is much delicately shaded acting in these scenes. After the arrival at Los Angeles the friendship is continued, until all ends happily with the pair in fond embrace while they stand on the summit of a high mountain, which might be termed the height of consciousness. D.

"Rowdy" Starts Something (Punch, Feb. 20).—"Rowdy" is a dog who steals a stick of dynamite, and chases a crowd of frightened bystanders with the explosive in his mouth. Only a remarkable chase comedy could get a laugh these days, and the present one is far from remarkable. S.

By Parcel Post (Punch, Feb. 20).—A diminutive couple, played by a midget, Herbert Rice, and a little four-year-old girl, have a "baby girl," played by a near-giant, sent them by parcel post. Their difficulties with the "child" furnish the comedy. The tiny girl is cute and appealing, but the farce is exceedingly tiresome. S.

The Hired Dress Suit (Majestic, Feb. 16).—A jumbled and rather confusing comedy in which a poor suitor for the love of a girl tries to keep up with his better dressed rival. He finally tumbles into a cellar-way, and gets money enough in damages to be married. The plot is not clearly defined. The Hired Dress Suit is just a series of situations which are not funny. S.

When the Light Fades (American, Feb. 24).—The picturesque qualities of this film in which most of the scenes are acted on a beautiful California beach, are a great asset to a story of considerable appeal. A defect in an otherwise well directed picture was the failure to suggest the change brought by the passing of seven years in the appearance of a girl, who during that time is supposed to have been waiting and longing for the return of her husband. Two brothers, both fishermen, love the same girl, and when Ed. makes her his wife all three live together. The young husband finds it difficult to make both ends meet and leaves to win a fortune that he may support his wife in greater comfort. The brother still loves the girl, and after seven years, during which the husband has not returned, she believes he is dead and weds the man who has remained faithful for so long a time. They are happy together. Then Ed comes back, a bag of gold in his hand. When he learns what has happened he pretends to be a stranger sent by Ed to deliver the money, a deception made partly plausible by the change in appearance brought by a heavy beard. He leaves the little hut, pushes off to sea in a boat, and the last scene shows the empty boat washed up on the beach. The connection between the title and the picture is not sufficiently obvious. D.

The Cowboy Heir (American, Feb. 20).—If this story had not been made too familiar by over usage, the present film would be more acceptable, for the directing, acting and photography are above reproach. A young Easterner inherits a large ranch in the West, where he goes, without revealing his identity, to secure a place as cowboy. He falls in love with Betty, but Betty's father objects to his daughter's marriage with a penniless cowboy. The brother, however, maneuvers a little plan that leads the father astray and the pair return, man and wife, to receive the parental blessing. Objections vanish when Billy proves his right to the ranch property. It would have been more reasonable if he had done this in the first place, but then there would have been no picture. D.

Love is Blind (American, Feb. 22).—A slight story of opposing love interests and the failure of a match-making mother to gain her ends. A wealthy woman wishes her daughter to marry an equally wealthy young man, who is stricken blind. The orphan niece loves Jack, whereas the daughter's heart is given elsewhere. Because of blindness the girls have no difficulty in deceiving Jack, which they do, outrageously, until an operation restores his sight and he springs a surprise on the entire household. In the end he marries the orphan. The settings of the picture carry the atmosphere of wealth and the acting is uniformly competent. D.

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The Fetters Moving Picture Institute is the name of a new educational institution whose purpose it is to train motion picture actors. The faculty announces that it will be its aim to study the requirements of aspirants and to give them the necessary equipment for the work. The offices are in the Long Acre Building, Broadway and Forty-second Street.

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Coming Releases—The House in the Woods—Jan. 31; The Lost Note—Feb. 3.

DELBERT L. DAVIS, Photographer.

TWO MAJESTIC COMPANIES

Manager J. V. Ritchey is sending another Majestic company to Florida. This will make two companies of Majestic players producing in the new studio now nearing completion at Jacksonville, besides a special company under Charles Weston's direction making Punch comedies.

LETTERS and QUESTIONS

Answered by "The Film Man."

George L. Cox, of the Selix Company, writes:

The headline from the Chicago *Tribune* under date of Feb. 5, 1912, links "movies" with arson, where Thomas J. Ahern, a State fire marshal, contends that moving pictures have frequently been the occasion of pyromania. He cites instances where persons peculiarly susceptible to suggestion have left these shows to start fires. That this is, or has been, true in some rare instances I do not doubt, but I dare say exception has been the rule.

However, on the other hand, what of the daily press, which abounds in murders, suicides, burglaries and what not? Can it not also be logically claimed that they are agents for spreading evil, instilling into these same susceptible minds suggestions of every known crime on the calendar?

To wit, an excerpt from the Chicago *Evening Post* under date of Feb. 4, 1913:

"CONFESSES SERIES OF BOMB OUTRAGES.—JANITOR STARTLES POLICE BY ADMITTING KILLING WIFE OF HIS SUPERINTENDENT AND OWN DAUGHTER PREVIOUSLY."

Further on in the same article we read: "Farrell told the police he began making the Herrera bomb last Thursday, completed it Friday and hid it in his room till Saturday. In a short bit of pipe, picked up in the basement of the apartment house, he placed a bottle of nitroglycerine, holding it in position by nails and paper. In the mouth of the bottle he placed a cork in which a small hole had been burned with a red-hot hairpin. A percussion cap, a small spring, a steel button, a box, wrapping paper and twine completed this infernal machine."

Simple, isn't it? Bomb making taught in one lesson, including all necessary knowledge, for a penny, and yet they blame the "movies" for spreading crime. Years ago, when the general public knew less about moving pictures than they do to-day, such alarmists might have gained some credence. But that is now impossible in this enlightened age, where the film industry has come to be recognized as a permanent institution. If boards of censorship are really valuable, why not extend an invitation to the genial and ever appreciative press?

H. M. H., New York.—By application to the directors of the various companies you might secure a place for the boy you refer to. No permit is required, as the motion picture actor is not giving a public performance.

F. S. R., Luxembourg, Can.—We have published the addresses of producing companies in previous issues and cannot spare the space necessary to reprint the list. Would suggest that you look through the advertisements in this issue. The names and addresses of most of the important companies are included among them.

C. N., Wilkes-Barre, Pa.—Among other pictures, Juliet Shelby appeared in The Littlest Rebel. Margaret Shelby has played in Edison films.

L. H., San Francisco, Cal.—Dick Stanton and Mr. Gray played the leading male roles in The Paymaster's Son. Mr. Stanton continues with the Kay Bee company. Mr. Maloney was Violet Gordon's brother in A Little Turncoat.

V. H., Reading, Pa.—Clara Williams played the leading female role in The Trustee of the Law.

M. A. H., Hopkinsville, Ky., wants to know if Leah Baird of the Vitagraph Company is any relation to Helen Gardner. She says: "She is exactly like Miss Gardner and both are so pretty." We can't say as to the relationship, but others have noted the resemblance.

Nathalie, Brooklyn, writes:

In speaking of photoplays of educational value, Dixie Hart, El Paso, Tex., mentioned Vitagraph, Biograph, Thanhouser, Edison, Imp, and the Irish Kalem. I agree with him, and being a constant attendant of the motion pictures, I can fully appreciate his views, but much to my dismay, he omitted the Lubin Company, and as this company has produced some of the best pictures I have ever seen, I will take the liberty of adding Lubin to Dixie Hart's list. Essanay is also worthy of mention. I myself do not care for Imp pictures, but, of course, people's tastes differ. I am very fond of motion pictures and very seldom miss going, and in years to come I believe the motion picture will almost take the place of the stage, as the attendance seems to be increasing daily.

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STUDIO GOSSIP

AUGUSTUS CARNEY, generally known as "Alkali Ike," has returned to Niles, Cal., where he will be featured in all forthcoming Western comedies. Mr. Carney, during his visit to the Chicago studio, was featured in several excellent comedies. His love for grand opera was one of the things that brought Mr. Carney East.

BRYANT WASHBURN, one of the favorite players of the Essanay Eastern Stock company, was presented with a silver loving cup at the annual banquet of the "Gold Seal" Club last Thursday evening.

GILBERT M. ANDERSON, the famous "Broncho Billy," has returned to Niles, Cal., where he will continue his splendid acting and excellent productions.

CHARLES L. GASKILL, manager and director of the Helen Gardner Players, has just returned from a trip devoted to intimate observation of the way different exhibitors are projecting Cleopatra and the manner of its reception from audiences of a mixed character. He summed up the whole situation in the few words necessary to declare that he is satisfied.

CLAUDE PATIN, lately arrived from the Paris office of the Gaumont Company to assume charge of the Paris matters in the Flushing office of the Gaumont Company, will be an assistant to Herbert Blache. Mr. Patin's lieutenancy will leave Mr. Blache more free for the important duties of general management.

ELEANOR BLANCHARD, of Essanay fame, had a novel experience last week. While seated in her apartment her maid handed her a package, the first one that had come to her by parcel post. The comedienne opened the box and discovered a plaster of paris hand, flesh colored. A note inclosed from a sculptor friend of hers in the East was opened hesitatingly. It is a good thing it wasn't a black hand.

DOROTHY PHILLIPS was rewarded last week by purchasing fifty cents' worth of oysters. The leading woman of the Essanay Company was entertaining two of the members of the stock company at her hotel. When the oysters were served Miss Phillips discovered a pearl in one of them valued at, the jewelers say, $45.

Good fortune and strict attention to business has given Neil Shipman, photoplaywright, enough orders for scenarios to keep her busy until midsummer, so packing up books, manuscripts and contracts, she has temporarily closed the Los Angeles offices and removed to a delightful studio by the sea at Ocean Park. Here, in artistic surroundings facing the Pacific and augmented by two stenographers and a dictaphone, she will continue her work of preparing "best sellers" for the moving picture screen.

PERHAPS the Western branch of the Vitagraph Company, at Santa Monica, Cal., under the management of Rollin S. Sturgeon, might hold the record as being the "hustlers" of moving picturedom, in the fact that a special scenario was conceived, written and produced all well within twenty-four hours. W. Hanson Durham, editor of the company, was the author and Mr. Sturgeon the producer.

THE Vitagraph dog Jean has been a long and well-known character in Vitagraph photoplays. Now the Western Vitagraph company are presenting Choo Choo, a big white Persian cat. He will soon be seen in several Vitagraph releases, among which we may mention A Matter of Matrimony, a marine comedy by W. Hanson Durham, and in Belinda Becomes a Lady, a split-reel comedy by W. E. Wing.

FRED AND BOB BURNS, of the Western Vitagraph, were recently called to San Diego by the illness of their father. They are now back with the company again.

DIRECTOR STURGEON is contemplating taking his company to Catalina Island, where he will produce several strong sea stories from the surrounding island scenery, which is particularly fitted for this work.

BEVERLY BAYNE is a charming member of Essanay's Eastern Stock Company, whose work in a number of recent productions has won the praise of both press and public. Miss Bayne is a striking photographic subject and a firm believer in all outdoor sports. She has played leading roles in such recent productions as Teaching Hickville to Sing, Seeing Is Believing, The Farmer's Daughter and Cousin Jane, which will be released soon.

MAI WELLS, recently with the Eclair Company at Pawnee, Okla., has gone to Los Angeles, Cal., to join a picture company in that city.

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The Deputy's Sweetheart
The dramatic story of a Western U. S. Marshal and his thrilling rescue of stolen government bonds. Produced in Arizona, with William Duncan, Myrtle Stedman, Lester Cunio, and Rex Rosselli in leading parts.

MARCH 4th
The Collector of Pearls
Relating the comical experiences of a gem collector who is made the innocent target for a press agent's stunt. Written by Gilson Willets with Lyllian Leighton and John Lancaster in leading roles.

MARCH 5th
The Story of Lavinia
An excellent feature from the pen of Marjorie Benton Cooke. A comedy drama of modern college girls. Realistic, beautifully acted, atmospheric and carrying with it a strong moral. Book this sure. Bessie Eyton and Wheeler Oakman in strong parts.

MARCH 6th
The Spanish Parrot Girl
A modern Spanish romance containing plenty of thrill and excitement. Harold Lockwood, George Hernandez, Eugenie Besserer and Al. Ernest Garcia play leading parts.

MARCH 7th
A Husband Won by Election
A dramatic story of corrupt politicians and a young lawyer's fight against them, in which he wins the office of Mayor and a wife. Winnifred Greenwood, Charles Clary, George L. Cox and William Stowell play the principal parts.

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REVIEWS OF LICENSED FILMS

Lady Peggy's Escape (Kalem, Feb. 8).—Written and acted by Gene Gauntier, this romantic photoplay promises to achieve a certain amount of popularity. Whether the uncertainty in the action is due to the author or the trimming of the films is a question that cannot be answered, but certain it is the picture suffers materially in its continuity. Miss Gauntier is delightful as the young, haughty Peggy, who assumes the garb of a man to effect the escape of herself and her friends. The support given her by the other players is only incidental to the general interest of the film. The photography is exceptionally clear, and the producer or director has taken special pains to choose picturesque settings and backgrounds. Miss Gauntier is required to fight a couple of duels, which she does admirably, and ride a horse which she does with graceful ease. G.

Broncho Billy's Last Deed (Essanay, Feb. 8).—To save the home of an old couple who have befriended him, Broncho Billy shoots the mortgage holder and then allows himself to be captured by the old man who secures the reward. Broncho knows, however, that he has not long to live; a bullet is lodged in his lungs. The story is typically a G. M. Anderson one, skillfully staged, and the presence of Mr. Anderson in the picture always, more or less, assures a goodly amount of interest. But the theme lacks freshness, and the situations want in novelty. Those supporting Mr. Anderson display careful effort. The old man, in his makeup, has overdone it a trifle too much. G.

The Governess (Edison, Feb. 8).—Again we have Bannister Merwin as the author of an Edison drama, a drama which stands out for its unusual qualities. It is needless to say that the plot is admirably constructed and the acting above reproach. Mabel Trunnelle in the role of Jane Black, the governess, gives us a forceful portrayal of the high-minded woman, keyed to live above the environment that has been hers. William West makes a vigorous old promoter, dishonest in his schemes. William Orane, the widower, is played by George Lessey, in a most acceptable manner. The girl's father desires her to introduce him to her employer, so that he might interest him in one of his unreliable promotions. This girl's effort to stand between her father and his blackmailing, and the man she loves is a situation that the author has made much of. Walter Edwin as the director must be given much credit for the film's success. G.

A Deal in Stocks (Cines, Feb. 8).—It is just a light romance with Italian sky and lakes and green verdure to make a pleasing atmosphere. The story amounts to little, but is sincere and effective. The photography and settings are above the ordinary. While out for a ride on her bicycle, the heroine runs down and slightly injures a visiting gentleman. Taking the liberty of guests at the seashore, she invites him to the house where his wound is dressed. An attachment springs up between the young couple, but he refuses to engage himself to her because of his financial condition. The father is told of the matter by the daughter, and by a clever ruse he places the young man in a position where his stocks are vastly increased in value. A Deal in Stocks is one of the most pleasing light comedies the Cines Company has produced in some time. G.

The Whispered Word (Vitagraph, Feb. 7).—Good acting does not prevent this photoplay from appearing mawkish and melodramatically impossible. Jim Dexter's wife is ill, and Dexter, without money, is at his wit's end. He holds up a stagecoach and, returning with the money, starts to gamble. He drops a stolen purse during the game, and the players instantly realize that their comrade is the mysterious highwayman. Dexter is about to exit, revolver in hand, when the town doctor appears. A whispered word causes Dexter to drop his revolver. He is made a prisoner, but when the cowboys learn that Dexter is a father, he is forgiven. Robert Thornby is the amateur highwayman. S.

The Opening Bud (C. G. P. C., Feb. 7).—An instructive and prettily tinted picture showing lilac blossoms opening, the effect of frost on the blossoms and the opening of lily buds. By the aid of motion pictures, the blossoming, which requires days in reality, is shown in a few minutes. S.

French Army Maneuvers (C. G. P. C., Feb. 7).—Mimic warfare, in which the French military corps—infantry, cavalry, artillery and field telegraph department—participate, are shown in this half reel. The building of a military pontoon bridge is a feature. S.

The Broken Heart (Essanay, Feb. 7).—A pretty tragic romance of a little Japanese girl. A young man, already in love and accepted by a society girl, makes love to O'Saki San, the adopted daughter of a visiting missionary. The girl of the land of cherry blossoms gives her whole heart to the unthinking American, and when she learns that she has been but a toy in the young man's eyes she falls ill and dies. Ruth Stonehouse plays O'Saki San with charm and a touch of pathos, although she does not always suggest the real Oriental. However, it is her playing which makes the photoplay at once dainty and attractive. S.

Sally's Romance (Edison, Feb. 7).—Simple, sweet and wholesome in story, this little film drama possesses a delightful appeal and charm due to Bliss Milford's playing. It is a very endearing characterization and one of the best things of Miss Milford's photoplay career. An artist takes lodgings at the home of a country girl, who is loved by a young man living nearby. The girl believes she loves the artist who paints her portrait. She misunderstands his motives when he gives her a ring as a reward for posing, and, after he goes back to the city, waits day by day for a letter. Finally she learns that her picture has won a prize, and so she runs away to the city. She goes to the artist's studio, where a reception is being given in honor of his engagement to a society girl. Through the half-opened outer door she hears a toast to the painter's future happiness. At last she understands and for a moment she is heartbroken. But her country lover, who has followed in loving hopes, appears. So, in the hallway shadows, the old romance begins anew. Miss Milford invests her role with sympathetic charm, while Barry O'Moore as the lover and George Lessey as the painter are excellent. But Miss Milford, who also wrote the play, deserves to be congratulated most of all for her success as an actress and a film dramatist. Ashley Miller is the director. S.

Matrimonial Venture of the "Bar X" Hands (Kalem, Feb. 7).—An aimless half-reel comedy depicting the experiences of six young women and a chaperon in Red Butte. The chaperon marries a fat cowboy and the girls leave town in disgust. S.

Three Suitors and a Dog (Kalem, Feb. 7).—A young woman has a trio of lovers, but she devotes herself to a pet dog. In revenge they have the animal stolen, but, when the girl orders them to find her pet, they all appear with similar-appearing canines. The boy who was engaged to steal the dog gives the secret away, and the three rivals depart hastily. Ruth Roland is the girl. The farce is dull even for a half reel. S.

The Price of Jealousy (Lubin, Feb. 7).—Border melodrama which does not convince. Juanita loves Captain Howard, who loves another. A Mexican captain tries to make love to the other and is repulsed. So Juanita and the Mexican join forces. Juanita masquerades in the sweetheart's cloak and veil in meeting the Mexican. Howard, who sees the meeting and is broken-hearted at what he believes his sweetheart's infidelity, is made a prisoner by the Mexicans. Juanita repents and warns the American troops, who come to the captain's rescue. The Mexican shoots Juanita, and Howard and his sweetheart are again reunited. The Mexican soldiers were plainly Americans. Too luridly melodramatic to appear human or real. S.

Papa Puts One Over (Vitagraph, Feb. 11).—Papa was the "goat" of the household until he succeeded in fastening the hooks into two clever crooks, incidentally saving the family purse a goodly sum of money. After that things took on a different hue, and father became the ideal. It is quite a clever comedy, and Robert M. Wade as papa is exceptionally funny. Earle Williams looks well in a French goatee, and L. Rogers Lytton plays with his usual strength. The story concerns two "con" men, who attempt to sell papa a paste diamond necklace for his young daughter. G.

Don't Let Mother Know (Selig, Feb. 11).—Don't Let Mother Know is not vastly different from many other stories that have appeared on the screen during the past, but certainly the piece does not suffer at the hands of the Selig players. The story is told in a clean, logical manner with a pleasant atmosphere of the fresh country imbuing the scenes. As the prodigal sinks in death on the sidewalk he adjures his friend to keep the news from mother concerning his dark life. The friend returns, and is mistaken for the prodigal. In the end propinquity creates love between the adopted son and the daughter, and all is made to end happily. Maxwell Sargent and Carl Winterhoff play the two principal male roles. Adrienne Kroell essays the part of the sister. G.

The Higher Duty (Lubin, Feb. 11).—After the various scenes have been completed, after the screen has darkened on this domestic drama the spectator searches around in his mind for some scene or incident on which he can hinge the title. He searches in vain. The picture does not score. It is so obscure. "The cold and heartless mother enjoying herself" is one subtitle which might suggest the play's conventionality and lack of depth. Isabelle Lamon in the role of the fashionable mother seems hardly matured enough to play such a part to the best advantage. The object of the vision thrown in at the last is anything but apparent. The young man is possessed of a wife, who cares little for the home or the child. In the nurse that comes to tend the sick child the husband catches the reflection of a woman that would have made him a true mate. In the wild joy at the baby's recovery, he embraces the nurse with the baby in her arms, and then foolishly apologises by letter, calling himself a brute. The husband remains behind to continue as the husband of a foolish woman and the nurse goes away to forget. Both of them feel that life could have been more kind. Edna Payne as the nurse is charming. G.

Pathe's Weekly (Pathe, Feb. 10).—Perhaps the most interesting features of last week's Pathe release are those scenes relating to the recent wreck on the New York elevated railroad. A seven-car local on the Third Avenue Line crashed into another train, killing one and injuring twelve, and a number of well-photographed scenes have been utilized to depict the accident. Other events of importance shown are: The tremendous falls of snow in the Cascade Mountains, which seriously interfered with the railroads; the floods in Lowenburg, Germany, which drove many people from their homes, and Bud Fisher, cartoonist, drawing the first series of Mutt and Jeff pictures for the Pathe Weekly. G.

HERE AND THERE

Declaring that the proposed tax by the city of Los Angeles of one-tenth of a cent per lineal foot of moving picture reels released would result in an annual tax of $72,000 for one company alone, representatives of motion picture companies in that place last week asked the Legislation Committee of the City Council for a continuance of one week in which to present their arguments against the proposed measure.

The latest addition to the list of picture theaters in Reading, Pa., is the Royal, erected by Gery Brothers in a residential section of the city. It is built of stucco, with wide and numerous exits, and with a seating capacity of about 400. It was opened to the public recently and has been enjoying fine patronage.

The Hathaway Stock company, of New Bedford, Mass., will close their season March 1, the house having been sold to be devoted in the future exclusively to moving pictures and vaudeville.

Rev. John Brandt, pastor of the First Christian Church, St. Louis, Mo., has announced that his congregation soon will build a roof-garden in the fashionable West End district, where motion pictures will be shown on Sunday evenings in the Summer.

A State censor of motion picture shows in Kansas is provided for in a bill introduced in the Senate by J. H. Stavely of Osage County. The act would make the Superintendent of Public Instruction the official court of last resort on motion picture films.

The Empress Theater, on Olive Street, St. Louis, Mo., said to be the finest motion picture and vaudeville theater in that city, was opened early in February. The auditorium has a seating capacity of 1,800.

Missouri legislators are apparently dissatisfied with the judgment of the National Board of Censors for moving pictures. At any rate, a bill has been introduced into the Legislature, in session in Jefferson City, to prohibit the showing of any films dealing with the Jessie James desperado theme or similar subjects. A fine of $50 or $100, with possible revocation of a license to operate a motion picture theater, is included in the measure.

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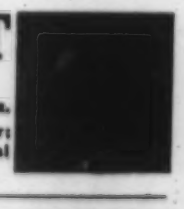

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